THE METROPOLITAN MUSEUM OF ART
3 0620 01106321 0

Parke-Bernet galleries, New York.

119.8 T
1945
2

THE METROPOLITAN MUSEUM
OF ART
THE LIBRARY

PRESENTED BY

PARKE-BERNET GALLERIES, INC.

106535

PRICED

PAINTINGS *by*

French and American XIX Century Artists And Earlier European Works

From the Collection Formed by the Late

HENRY D. KNOX

East Aurora, N. Y.

Now the Property of His Son

LT JAMES H. KNOX

Together with Property of

LT-COMDR OLIVER B. JAMES

New York

MRS FREDERICK BOFFEY

Jersey City, N. J.

AND OTHER OWNERS

Public Auction Sale
February 28 and March 1
at 8:15 p.m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22
1945

N4M400-P1877

SALE NUMBER 641
EXHIBITION FROM SATURDAY, FEBRUARY 24, TO TIME OF SALE
WEEKDAYS 9 TO 5 · CLOSED SUNDAY

PAINTINGS OF VARIOUS SCHOOLS

Including

French & Other European XIX Century Works
American XIX-XX Century Paintings and
Works of Other Schools

From the Collection Formed by the Late

HENRY D. KNOX

East Aurora, N. Y.

Now the Property of His Son

LT JAMES H. KNOX

Together with Property of

LT-COMDR OLIVER B. JAMES
New York

MRS FREDERICK BOFFEY
Jersey City, N. J.

AND OTHER OWNERS

Public Auction Sale
February 28 and March 1 at 8:15 p.m.

PARKE-BERNET GALLERIES · INC
NEW YORK 22 · 1945

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

None of the items in the present catalogue is subject to the Federal Excise Tax as set forth in paragraph 11 of the Conditions of Sale.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN U. S. A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not compiled with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "for the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by HIRAM H. PARKE

OTTO BERNET · HARRY E. RUSSELL, JR

LOUIS J. MARION · A. N. BADE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE · *President*

OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*

EDWARD W. KEYES *Secretary and Treasurer*

LIST OF ARTISTS

	CATALOGUE NUMBERS
Aiken, Charles Avery	212
Andreis, A.	93
Austrian School	161
Bach, Guido	98
Bassano, Leandro da Ponte	162
Berne-Bellecour, Etienne Prosper	5
Blakelock, Ralph Albert, N.A.	89
Boddington, Henry John Williams	170
Bogert, George H., A.N.A.	84
Bonheur, Rosa	124
Bosch, Hieronymus (School of)	144
Breton, Jules	184
Breughel, Jan, the Younger	114
British School	63, 175
Brunin, Leon de Meutter	94
Bruyn, Bartholomeus (Follower of)	204
Burney, J.	97
Butterworth, Thomas	118, 119
Cachoud, Francois Charles	134
Camphuysen, Govaert	59
Caron, Antoine	150
Casanova, Francesco Giuseppe	95
Cazin, Jean Charles	33, 37, 133, 179
Chardin, Jean Baptiste Simeon	35
Chase, William M., N.A.	199
Clouet, François (Follower of)	145
Constable, John, R.A.	60
Corot, Jean Baptiste Camille	39, 41, 142
Cotes, Francis, R.A.	57
Crome, John	168
Dahl, Michael	53
Dance, Nathaniel, R.A.	46
Daubigny, Charles François	32, 126, 131, 135
Davies, Arthur B.	16, 19
Davis, Richard Barrett	68
De Camps, Alexandre Gabriel	121
De Gelder, Aert	156
Delacroix, Ferdinand Victor Eugene	36
Desgoffe, Blaise Alexandre	1

CATALOGUE NUMBERS

Dessar, Louis Paul, N.A. 88
De Vos, Cornelis 157
De Wint, Peter 90
Diaz de la Peña, Narcisse Virgile 40, 127
Dieterle, Marie 182
Diranian, Sarkis 211
Dove, Arthur G. 21
Downman, John, A.R.A. 166
Du Bois, Guy Pene, A.N.A. 13, 18
Dufy, Raoul 22
Dupre, Jules 11, 29
Dutch School 152
Flemish School 112, 148
Floris, Frans 155
Foster, Myles Birket 110
French School 213
Frére, Pierre Edouard 138
Gay, Edward, N.A. 83
German School 147
Gérôme, Jean Léon 192
Giordano, Luca 158
Grant, Gordon 82
Groenewegen, A. J. 189
Grosz, George 17
Guardi, Francesco (Attributed to) 113
Harding, Chester 71
Harpignies, Henri Joseph 91, 136, 183
Hart, James M., N.A. 74
Hassam, Childe, N.A. 108
Henner, Jean Jacques 30, 38, 130, 139
Henry, Edward Lamson, N.A. 76, 78, 104, 109, 111, 120
Herring, John Frederick, Sr. 62, 64, 173
Herring, John Frederick, Jr. 67
Inness, George, N.A. 28, 185
Israels, Joseph 129, 140
Jacque, Charles Emile 125
Johnson, Cornelius 151
Kent, Rockwell 14, 15
Knight, Daniel Ridgway 122
Knight, Louis Aston 12
Knight, William Henry 102
Koch, John 20
Ladbrooke, John Berney 172

CATALOGUE NUMBERS

Ladbrooke, Robert 70
Langworthy, W. H. 85
Laufman, Sidney, A.N.A. 195
Lavery, Sir John, R.A. 176
Lawrence, Sir Thomas, P.R.A. 51, 163
Lawson, Ernest, N.A. 27, 87, 194, 196
Leech, John 69
Lely, Sir Peter (School of) 200
Levy, Alexander Oscar 100
L'Hermitte, Leon Augustin 34, 42
Lie, Jonas, P.N.A. 79
McCord, George Herbert, A.N.A. 86
Manet, Edouard (Attributed to) 10
Marais, Adolphe Charles 186
Maris, Jacob 128
Maris, Willem 4
Martin, David 45
Martinez del Mazo, Juan Bautista (Attributed to) 49
Massys, Quentin (School of) 146
Master of the History of Joseph 143
Meissner, Adolf Ernst 96
Mesdag, Hendrik Willem 181
Metsu, Gabriel (After) 208
Michel, Georges 24, 92
Miller, Richard Emil, N.A. 101
Millet, Jean Francois 141
Monet, Claude (Attributed to) 23
Moran, Thomas, N.A. 80, 107, 193
Mulready, William, R.A. 187
Neapolitan School 205
Neuhuys, Albert 123, 178
North Italian School 201
Opie, John, R.A. 48
Pellegrini, Giovanni Antonio 153
Picknell, William Lamb, A.N.A. 81
Plathner, Hermann 3
Raeburn, Sir Henry, R.A. 44
Ramsay, Allan 164
Ranger, Henry Ward, N.A. 75
Reynolds, Sir Joshua, P.R.A. 47
Reynolds, Sir Joshua, P.R.A. (Attributed to) 54, 117
Ricard, Louis Gustave 214
Richardson, Jonathan 56

CATALOGUE NUMBERS

Rolshoven, Julius C., A.N.A. 77
Rousseau, Pierre Etienne Theodore 9, 137
Russo-Byzantine School 202
Sanchez-Perrier, Emilio 6
Schidone, Bartolommeo 55
Scottish School 52
Sell, Christian 105
Shayer, William J., Sr. 171, 174
Shayer, William J., Jr. 61
Stanfield, William Clarkson, R.A. 209
Stark, James 98, 169
Stevens, Alfred Emile Leopold Victor 191
Sully, Thomas 72, 165
Sustermans, Justus 160
Tait, Arthur F., N.A. 106
Teniers, David, The Younger (Attributed to) 116
Terborch, Gerard, the Younger (After) 207
Ter Meulen, François Pieter 26, 132
Tolley, E. 65
Troyon, Constant 43
Truesdell, Gaylord Sangston 188
Turner, Joseph Mallord W., R.A. (Attributed to) 99
Valles, Lorenzo 7
Van der Neer, Eglon Hendrik 115
Vandeverdonck, F. 2
Van Dyck, Sir Anthony (Follower of) 203
Van Marcke, Emile 8
Van Veen, Pieter 25, 197
Vestier, Antoine 50
Waltemath, William 210
Weeks, Edwin Lord 215
West, Benjamin, P.R.A. 73
Weyl, Max 198
Wheatley, Francis, R.A. 159
Wilson, Richard, R.A. 167
Winterhalter, François Xavier 177
Wissing, Willem 58
Ziem, Felix 31, 180
Zimmerman, Reinhard Sebastian 206

FIRST SESSION

Wednesday, February 28, 1945, at 8:15 p.m.

CATALOGUE NUMBERS 1 TO 103 INCLUSIVE

BLAISE ALEXANDRE DESGOFFE — FRENCH: 1830-1901

1. *STILL LIFE.* A blue-covered table with a wood panel carved with acanthus, a bronze mask of an infant satyr, a piece of *point de Venise* lace, beside a yellow-covered book, signed A. BLAISE DESGOFFE. *Panel:* 6 *x* 9½ *inches*

F. VANDEVERDONCK — DUTCH: fl. 1872

2. *CHICKENS.* Chickens, chicks and ducks in bright plumage, before open country, a house and trees at the right. Rose- and blue-tinted sky. Signed at lower right F. VANDEVERDONCK, and dated 1872, and with a MS affidavit on back of panel. (*Knox*) *Panel:* 6¾ *x* 9¾ *inches*

HERMANN PLATHNER — GERMAN: 1831-1902

3. *THE MOUSETRAP.* A cottage interior, with an old peasant woman in brown dress and cap, holding a mousetrap in her hand, an eager kitten looking on. Signed at lower right H. PLATHNER, and dated 1875. *Panel:* 7½ *x* 6 *inches*
Collection of John D. Lankenau, Philadelphia

WILLEM MARIS — DUTCH: 1844-1910

4. *DUCKS BY A RIVER.* A white duck and ducklings on the bank of a pond, before a green sloping shore in the shade of bending trees. Signed at lower right WILLEM MARIS. (*Burnside Estate*) 9 *x* 12¼ *inches*

ETIENNE PROSPER BERNE-BELLECOUR — FRENCH: 1838-1910

5. *RETURN TO THE BATTLEFIELD.* A wounded French soldier in scarlet and black uniform with a bandage about his head, holding a sword and leaning on a cane. He stands on a path looking towards a battle-scarred wall. Signed at lower right E. BERNE-BELLECOUR. (*N. Y. Private Collector*)
Panel: 13¾ *x* 9¼ *inches*

EMILIO SANCHEZ-PERRIER — SPANISH: 1853-1907

6. *SUMMER'S DAY.* Smooth waters of a winding stream flowing between green shores with bushy trees on the bank at left; at the right, three figures on the bank with a skiff moored nearby. Signed at lower left E. SANCHEZ-PERRIER.

Cradled panel: 11 *x* 14 *inches*

LORENZO VALLES — SPANISH: XIX CENTURY

7. *THE ITINERANT MUSICIANS.* A man in a high-crowned hat, carrying a violin, accompanied by a girl with a guitar and a boy singing, walking along a village road before a garden wall; in the background, houses with a man in chef's cap leaning against a gate post; tree trunks rise above the wall. Signed at lower right VALLES. (*Calif. Private Collector*) *Panel:* 7¾ *x* 12¼ *inches*

From Goupil & Co., New York

EMILE VAN MARCKE — FRENCH: 1827-1890

8. *CATTLE.* A recumbent brown cow, and a black and a white cow on the banks of a marshy stream flowing through a wide green meadow. In the distance, other cattle with a peasant girl in red seen at the right; blue cumulus sky. Signed at lower left EM. VAN MARCKE. (*Eaton Estate*) 12½ *x* 19 *inches*

PIERRE ETIENNE THEODORE ROUSSEAU — FRENCH: 1812-1867

9. *FOREST OF FONTAINEBLEAU.* A pond enclosed by tall trees and bushes in full foliage with cattle watering on the bank. Blue cumulus sky outlining the tree tops. Signed at lower left TH. ROUSSEAU. (*Eaton Estate*)

12 *x* 17¼ *inches*

EDOUARD MANET (Attributed to) — FRENCH: 1832-1883

10. *STILL LIFE: JUG, CHEESE AND WALNUTS.* A brown jug, a knife and walnuts placed beside a cheese, a bright light entering from the right. (*James*)

15 *x* 18 *inches*

Note: Probably painted by Manet while he was in the Couture atelier. The same objects of still life occur in other early works.

Collection of Miss Lily Lawlor, New York

From Julius H. Weitzner, New York

[NUMBER 11]

700

JULES DUPRE — FRENCH: 1811-1889

11. *LANDSCAPE WITH FIGURE.* A shallow stream, with a skiff and figure moored near the green bank at the right; at the left a farm house concealed by low bushes, and a tree with spreading branches in russet foliage silhouetted against a cloudy blue sky; low woods form the horizon. Signed at lower right J. DUPRE. (*N. Y. Private Collector*) *7¾ x 9½ inches*

From M. Knoedler & Co., Inc., New York

[See illustration]

[NUMBER 12]

LOUIS ASTON KNIGHT — AMERICAN: B. 1873

12. *LAKE VIEW.* Wide body of gray-blue water reflecting a cumulus sky; bordered by low mountains in the distance, with a cottage on the shore at left; pine trees, shrubs and long grasses conceal the bank in the foreground. Signed at lower right ASTON KNIGHT, *Paris.* (*N. Y. Private Collector*)

70

Watercolor: 18 *x* 24 *inches*

[See illustration]

GUY PENE DU BOIS, A.N.A. — AMERICAN: B. 1884

45

13. *THREE FIGURES.* Three young girls in green and beige costumes standing behind a balustrade. Blue sky in the background. Signed at lower right GUY PENE DU BOIS, and dated '27. (*James*) *Pen and ink and watercolor:* 15 *x* 12 *inches*

[NUMBER 14]

ROCKWELL KENT — AMERICAN: B. 1882

14. *HARD HORIZON, GREENLAND.* View of a gray-blue sea with icebergs on the horizon outlined against an evening sky; an Eskimo woman in blue, scarlet and gray, sitting in profile on gray rocks in the foreground. Signed at lower right ROCKWELL KENT. 20 *x* 24 *inches*

Companion to the following

[See illustration]

ROCKWELL KENT — AMERICAN: B. 1882

15. *YOUNG WOMAN, GREENLAND.* Rugged gray mountains shaded with a blue light, rising before a twilight sky; an Eskimo woman in blue and scarlet costume stands on a ledge in the foreground. Signed at lower right ROCKWELL KENT. 20 *x* 24 *inches*

Companion to the preceding

ARTHUR B. DAVIES — AMERICAN: 1862-1928

16. *THETIS IN A VALE.* Nude figure of a woman, reclining in a landscape before a background of hills. In warm browns, light greens, pale blue, with yellow sky; the foreground of foliage. Signed at upper left A. B. DAVIES. 17 *x* 22 *inches*

Collection of Frank Crowninshield, Parke-Bernet Galleries, Inc, 1943

GEORGE GROSZ — AMERICAN: B. 1893

17. *CELIA: NUDE WITH BLUE DRAPERY.* Nude figure of a girl at almost full length with back to the observer, leaning over a couch with blue-gray draperies and bright blue cushions, a straw hat hanging at the right. (*James*) 21½ *x* 17½ *inches*

From the Walker Galleries, New York

GUY PENE DU BOIS, A.N.A. — AMERICAN: B. 1884

18. *AN INCA MODEL.* Standing nude figure of a girl, holding a striped blue and white *peignoir* half-draped about her, and wearing a flat silver necklace; posed before a brown, gray and green screen. Paneled gray and white background. Signed at lower left GUY PENE DU BOIS. (*James*) 32 *x* 18 *inches*

From the C. W. Kraushaar Galleries, New York, 1940

ARTHUR B. DAVIES — AMERICAN: 1862-1928

19. *YEARNING SOUND OF WATERS.* Three nude figures beside a vine-grown white chalk embankment; a path leads to a house in the left distance. Signed on verdure A. B. DAVIES. (*James*) 20½ *x* 20¼ *inches*

Purchased from the artist

Collection of Cornelius J. Sullivan, New York

JOHN KOCH — AMERICAN: B. 1910

20. *ALAN.* Waist-length figure of a little boy in red jumper showing white at the neck, holding a striped bow. Olive green background. Signed at lower right KOCH. (*James*) 18¼ *x* 15¼ *inches*

Painted in 1938

From the C. W. Kraushaar Galleries, New York, 1939

ARTHUR G. DOVE — AMERICAN: B. 1880

21. *LAND AND SEASCAPE.* Abstract composition, in aubergine, blue, greens, gray, yellow and white. Signed at lower centre DOVE. (*James*) 23¾ *x* 33½ *inches*

Exhibition of Recent Paintings by Arthur G. Dove, An American Place, New York, 1942, no. 14

[NUMBER 22]

RAOUL DUFY — FRENCH: B. 1880

22. *VUE DE VENISE.* View of the *piazza* looking towards the old clock tower and cathedral behind colorful flying banners; pigeons flying before the blue sky, with the *campanile* rising at the right. Signed at lower centre RAOUL DUFY, and inscribed *Venise,* 1938. (*James*) *Watercolor:* 19¼ *x* 25 *inches*

From the Bignou Gallery, New York

[See illustration]

CLAUDE MONET (Attributed to) — FRENCH: 1840-1926

23. *LE CHAMP DE MARGUERITES.* A sunny meadow filled with daisies; at the left a screen of emerald green poplars, and in the distance purple fields. Signed at lower right CLAUDE MONET. (*James*) 18¼ *x* 22 *inches*

GEORGES MICHEL — FRENCH: 1763-1843

24. *STORM CLOUDS.* A wide plain extending to low gray hills in the distance with dark nimbus clouds gathering at the horizon. (*James*) 16 *x* 26¼ *inches*

From Arnold & Tripp, Paris

From Julius H. Weitzner, New York, 1939

PIETER VAN VEEN — DUTCH-AMERICAN: B. 1875

25. *RHEIMS CATHEDRAL.* View from the west with the recessed portals and the rose window flanked by high traceried openings, the lofty towers rising above the statuettes of the kings. Blue sky casting reflections of blue light. Signed at lower right P. VAN VEEN, and dated 1927. (*Knox*) 28 *x* 20 *inches*

FRANCOIS PIETER TER MEULEN — DUTCH: B. 1843

26. *LANDSCAPE WITH SHEEP.* Sheep grazing in long green grass on the brow of a hill, with low bushes in sparse foliage at the right; a distant vista at the left beneath a blue sky. Signed at lower left TER MEULEN. (*Burnside Estate*) 16¾ *x* 25½ *inches*

ERNEST LAWSON, N.A. — AMERICAN: 1873-1939

27. *RIVER SCENE.* Aquamarine water flowing past a wooded shore with houses seen among the trees, and winding into the foreground with a barge in midstream before a wharf with red and white buildings. Signed at lower left E. LAWSON. (*N. Y. Private Collector*) 18¼ *x* 24 *inches*

GEORGE INNESS, N.A. — AMERICAN: 1825-1894

28. *FEEDING CHICKENS.* A woman in brown skirt and white blouse, standing on a green slope, throwing feed to chickens, a child sitting on a log at the left. Signed at lower left with initials G. I. 7¼ *x* 9¾ *inches*

Collection of Mrs Elizabeth Inness, daughter of the artist

JULES DUPRE — FRENCH: 1851-1910

29. *SILENT SEA.* A blue-green sea breaking into shallow surf in the foreground and stretching to a far horizon beneath a cloudy sky; a sailing ship in the distance. Signed at lower left with initials J. D. (*Eaton Estate*) 12¾ *x* 15¾ *inches*

From G. Tempelaere, Paris

[NUMBER 30]

JEAN JACQUES HENNER — FRENCH: 1829-1905

30. *HEAD OF A GIRL.* Bust-length portrait of a young girl, facing the observer, with long fair hair falling below her shoulders, wearing a scarlet gown. Shaded brown background; a strong light entering from upper left. Signed at upper right J. J. HENNER. (*Eaton Estate*) *Cradled panel:* 11¼ *x* 9 *inches*

[See illustration]

[NUMBER 31]

FELIX ZIEM — FRENCH: 1821-1911

200

31. *VENETIAN SCENE.* Brilliant blue water of the Lagoon beneath the summer sky, with an island *palazzo* at the left, gondolas surrounding the landing steps shaded by an awning; a view of Venice in the distance. Signed at lower left ZIEM. (*Eaton Estate*) 13½ *x* 20¼ *inches*

[See illustration]

CHARLES FRANCOIS DAUBIGNY — FRENCH: 1819-1878

370

32. *POOL AT SUNSET.* A pond surrounded by green and russet trees, with cattle standing in the shade at the water's edge; the sun, sinking below the horizon lights the surface of the pool. Signed at lower left DAUBIGNY; with stamp of the Daubigny sale on back of panel. (*N. Y. Private Collector*) *Panel:* 9¾ *x* 17 *inches*

From the Galerie Georges Petit, Paris

Collection of Francis Ralston Welsh, Parke-Bernet Galleries, Inc, 1938

[NUMBER 33]

JEAN CHARLES CAZIN — FRENCH: 1840-1901

33. *CANAL SCENE: EVENING.* A canal curving at the left, bordered by a road and cottages with lighted windows. A covered cart and a man walking appear upon the road, a barge bearing lights upon the water. A moon is obscured by passing clouds. Signed at lower right J. C. CAZIN. (*Calhoun*)

15½ x 16½ inches

Collection of Samuel Untermyer, Parke-Bernet Galleries, Inc, 1940

[See illustration]

LEON AUGUSTIN L'HERMITTE — FRENCH: 1844-1925

34. *ADAM.* Bending figure of a man, half nude, ploughing the earth in a field of light green grass; in the background, the indistinct outlines of a group of trees and a mountainside. Signed at lower right L. L'HERMITTE. *Pastel: 22 x 16 inches*

From the Potter Palmer Collection, Chicago

Collection of Vincent Bendix, Parke-Bernet Galleries, Inc, 1942

Loan Exhibition, University of Notre Dame, South Bend, Ind., 1935-42

[NUMBER 35]

JEAN BAPTISTE SIMEON CHARDIN FRENCH: 1699-1779

35. *STILL LIFE.* Peaches and green leaves on a wicker tray placed before a bottle with a white porcelain *écuelle* at the side; at the right a glass and a cake. Signed at lower left S. CHARDIN. (*Pa. Private Collector*) 15 *x* 18 *inches*

From A. Chatain, New York

Collection of Julius E. French, New York, 1921

[See illustration]

[NUMBER 36]

FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

36. *ARAB ENCAMPMENT*. Cloudy twilight sky above a desert scene with Arabs in white burnooses squatting within a tent in the left foreground, two figures at centre standing beside a brown and white pack horse, and a figure in scarlet in the distance at the right. Signed at lower right EUG. DELACROIX. (*James*)

15 *x* 18¼ *inches*

Painted in 1839

Collection Arosa, Paris, 1878, illustrated in the catalogue

Collection Pinard, Paris, 1917

From Julius Weitzner, New York, 1938

Exhibited at the San Francisco Museum of Art, San Francisco, 1936

Described and illustrated by sketch in Alfred Robaut, *L'Oeuvre Complet d'Eugène Delacroix*, 1885, p. 185, no. 688

Illustrated in *Annuaire des Ventes*, pub'd by L. Maurice-Lang, 1918, opp. p. 88

[See illustration]

[NUMBER 37]

600 JEAN CHARLES CAZIN FRENCH: 1841-1901

37. *THE COTTAGE GARDEN.* A peasant in white blouse weeding a flower bed beside a wooden fence; low-roofed cottages and a house appear on the sloping hill, and at the right the smoking chimneys of a red building. Blue sky with cumulus clouds. Signed at lower left J. C. CAZIN. (*Knox*) 18½ *x* 15½ *inches*

[See illustration]

[NUMBER 38]

JEAN JACQUES HENNER — FRENCH: 1829-1905

38. *NYMPHE AU BORD DU RUISSEAU.* Full-length nude figure of a girl with flowing auburn hair, standing at the edge of a pool before a curtain of foliage and blue sky, balancing herself against the bending trunk of a tree. Signed at lower right J. J. HENNER. (*Calif. Private Collector*) *Panel:* 13 *x* 9¼ *inches*

[See illustration]

[NUMBER 39]

JEAN BAPTISTE CAMILLE COROT — FRENCH: 1796-1875

39. *SOIR EN NORMANDIE.* Figures in a flowering green meadow with a woman gathering fagots in the left foreground, another in red shawl at the right. Tall feathery birches border the meadow, silhouetted against a twilight sky flecked with clouds tinged with the fading rose light of a sunset. Signed at lower right COROT. (*Knox*) — *18¼ x 22 inches*

Painted about 1865

Collection of Hamilton Bruce, 1889

From the Howard Young Galleries, New York

Illustrated in R. A. M. Stevenson, *Corot,* The Art Journal, 1889, p. 208

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. III, no. 1959, p. 228, illus. p. 229

Recorded and illustrated in David Croal Thomson, *The Barbizon School of Painters,* 1890, p. 59

[See illustration]

[NUMBER 40]

NARCISSE VIRGILE DIAZ DE LA PENA FRENCH: 1807-1876

40. *THE POOL.* Four figures of maidens in Oriental costumes on the white terrace of a kiosk bordering a pool, the figure at left leaning on the balustrade, holding a water jar. Landscape background with low woods and hills in the distance beneath a deep blue sky. Signed at lower right N. DIAZ. (*Knox*)

16¾ *x* 22 *inches*

From Scott & Fowles, New York

[See illustration]

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

41. *LE NID GREC.* Woods in full summer foliage enclose a dell with two figures beside a statue supported on a slender column. In the foreground are slender birches growing on the bank of a pool, the branches rising before the blue cumulus sky, three figures, one in red, resting at the left. Signed at lower right COROT. (*Knox*) 22¼ *x* 18¼ *inches*

Note: The above composition based by Corot on an older study sketched about 1850 at Corbigny. See Robaut (*vide infra*).

Painted in 1873-74

Collection of Alfred Robaut, Paris

Collection Verdier, Paris

Collection Mesdag, Paris

Collection of the Goupil Gallery, Paris, 1887, no. 36

From Arthur Tooth & Son, London

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. III, no. 2432, p. 384, illus. p. 385

[See illustration]

[NUMBER 41]

[NUMBER 42]

LEON AUGUSTIN L'HERMITTE — FRENCH: 1844-1925

42. *RIVER LANDSCAPE WITH SHEPHERDESS AND SHEEP.* Green shores of a river flowing at the right, the water reflecting the cloudy blue sky. A shepherdess stands on the bank knitting, accompanied by her sheep and sheep dog. At the left, trees and bushes screening distant fields. Signed at lower left L'HERMITTE. (*Burnside Estate*) *Pastel:* 27 *x* 35 *inches*

[See illustration]

[NUMBER 43]

CONSTANT TROYON — FRENCH: 1810-1865

43. *RENTREE DU TROUPEAU A LA FERME: EFFET DU SOIR.* A peasant woman in blue skirt, white apron and cap, driving her cattle and sheep along a rutted road towards a thatch-roofed cottage at the left, the fading light of a twilight evening sky reflected in a stream bordered by trees and bushes at the right. Signed at lower left C. TROYON. (*Knox*) 26½ *x* 37¾ *inches*

Collection Louis Mantes, Marseilles

Collection Descamps-Scrive, Lille

From the Galerie Georges Petit, Paris

Collection of Meyer Goodfriend, New York, 1923

[See illustration]

[NUMBER 44]

SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823

44. *MARY ELIZABETH FORBES.* Half-length figure of a dark-haired young woman seated in a red chair, looking to half left, her head outlined against a red drapery, wearing a square-necked black gown and lace shawl. (*Burnside Estate*)

35¼ *x* 27½ *inches*

Mary Elizabeth Forbes (d. 1803), youngest daughter of James, 16th Lord Forbes; married on July 9th, 1785, Sir John Hay, 5th Bart. (b. 1755).

From M. Knoedler & Co., Inc., New York

[See illustration]

DAVID MARTIN — SCOTTISH: 1736-1798

45. *DAVID HUME.* Bust-length portrait to half right, in greenish gray coat and waistcoat with silver embroidery, white stock with lace jabot, and curled white periwig; leaning the left arm on several volumes resting on a table. Signed at middle right D. MARTIN, *pinxt.* and dated 1774. 30 *x* 25 *inches*

David Hume (1711-1776), Scottish philosopher and historian, born in Edinburgh; was under secretary of state, 1767-68. As a philosopher, he was known especially for his philosophical skepticism (Humism). Author of *A Treatise of Human Nature* (1739), *Essays Moral and Political* (1741-42). *An Enquiry Concerning Human Understanding* (original title, *Philosophical Essays Concerning Human Understanding*, 1748); and other famous works.

This is one of nine pictures that were in the Withers family for at least a century. They were bought by T. Randles Withers from the effects of Thomas Robinson Lowten, Manley Hall, Cheshire when they were sold. Thomas Robinson Lowten was the brother of Mrs T. Randles Withers, and had inherited the pictures from his uncle, Thomas Wainwright Lowten, who in turn inherited them from Thomas Lowten, the well-known lawyer of the Middle Temple, London. (From notes made by T. R. Withers, deceased October, 1894.)

Collection of Thomas Lowten, Middle Temple, London

Collection of Thomas Wainwright Lowten, London, descendant of the above

Collection of Thomas Robinson Lowten, Manley Hall, Cheshire, his nephew

Collection of T. Randles Withers, his brother-in-law

Collection of H. R. Withers

NATHANIEL DANCE, R.A. — BRITISH: 1734-1811

46. *SIR ROBERT HARLAND, BART.* Three-quarter-length standing figure, wearing a dark blue coat, with gold-braided white facings and waistcoat; holding a cane and a black hat in the left hand. Background of a gray-green wall, with a landscape vista at the left. (*Burnside Estate*) 50 *x* 40 *inches*

Sir Robert Harland, Bart (1715-1784), Admiral of the Blue, was appointed Commander in Chief of a Squadron and Minister Plenipotentiary to the East Indies, 1771; second in command under Keppel at Ushant, 1778; a Lord of the Admiralty, 1782-3; Admiral in 1782. According to the inscription on the back of the canvas the above portrait was painted in 1776 and was "generally considered a very strong resemblance".

From the Dashwood Heirlooms, London

SIR JOSHUA REYNOLDS, P.R.A. — BRITISH: 1723-1792

47. *'BELINDA'.* Half-length figure of an auburn-haired girl in white gown slipped from her shoulders, with a white veil headdress held up with her right hand; background of brown and russet foliage with glimpse of blue sky at the left. (*James*) 30 *x* 24¾ *inches*

JOHN OPIE, R.A. BRITISH: 1761-1807

48. *CHILD IN SCARLET HOOD.* Bust-length smiling portrait, the face strongly lighted from above with the eyes shaded by a red hood tied in a bow under the chin. Sky background shading to brown. 16½ *x* 13 *inches*

Note: This child figures in several pictures by Opie, being a favorite model of his, and is reputed to have been a little beggar child in one of the East End districts of London.

From Spink & Son, Ltd., London, 1927

JUAN BAUTISTA MARTINEZ DEL MAZO (Attributed to)
SPANISH: 1606-1667

49. *PRINCE BALTHASAR CARLOS ON HORSEBACK.* Portrayed as a child in black and gold costume, astride a white palfry, holding a hawk on his hand. Landscape background with low horizon and trees at the right.
24 *x* 19½ *inches*

Collection of Lady Mount Stephen

ANTOINE VESTIER FRENCH: 1740-1824

50. *PORTRAIT OF A YOUNG MAN.* Three-quarter-length figure seated to half right in a red *fauteuil,* looking towards the observer, smiling, and holding in the left hand a letter inscribed illegibly. He wears a brown coat with ivory white double-breasted waistcoat, and high white stock. The right hand visible, resting on his knee. (*McFadden*) *Oval:* 31½ *x* 26½ *inches*

SIR THOMAS LAWRENCE, P.R.A. BRITISH: 1769-1830

51. *MRS HONEY.* Half-length figure to half right of a young woman looking towards the observer, her face framed by a straw bonnet and pink bow, wearing an ecru gown and rose scarf. Landscape background. (*James*) 30½ *x* 25 *inches*

Note: Attribution based on a MS authentication by Mr W. Roberts, which states: "This most decorative picture is very reminiscent of the superb 'Little Red Riding Hood' (Miss Anderson) in the Huntington Collection in California; that picture however represents a little girl and this one is a young woman of great personal charm. Both pictures date from about 1821-2."

Collection of Lord and Lady Innes-Ker

SCOTTISH SCHOOL CIRCA 1825

52. *KERRISON HARVEY, ESQ.* Waist-length portrait of a gentleman facing the observer, wearing an olive green coat with black collar, buff waistcoat and white high standing collar, his right hand resting at his waist. Background of crimson drapery. (*James*) 30 *x* 25 *inches*

Collection of Sir George Blackett, Newcastle-on-Tyne and Dunfermline

[NUMBER 53]

MICHAEL DAHL SWEDISH: 1656-1743

53. *PORTRAIT OF A LADY.* Depicted at three-quarter length in movement to the right, standing before the base of a column, wearing a golden yellow gown and trailing blue scarf. Landscape vista at the right. (*Burnside Estate*)

49¼ *x* 37¾ *inches*

From Thomas Agnew & Sons, London

[See illustration]

SIR JOSHUA REYNOLDS, P.R.A. (ATTRIBUTED TO)

BRITISH: 1723-1792

54. *CHARLOTTE, COUNTESS OF DYSART.* Three-quarter-length figure of a young woman in light gray gown trimmed with gold, her hair powdered and dressed with curls falling to her shoulders. Landscape background with trees in green foliage. (*Marlowe*) 36 *x* 28 *inches*

Charlotte Walpole (d. 1789) was the illegitimate daughter of the Hon. Sir Edward Walpole, K. B., and sister of H. R. H. Maria, Duchess of Gloucester. She married October 2, 1760, as his first wife, Lionel, 5th Earl of Dysart.

BARTOLOMMEO SCHIDONE

MODENA: 1570-1615

55. *VENUS AND CUPID.* Nude figure of the goddess with a blue drapery, seated on clouds with an infant *putto* in dark red mantle reaching towards her with a dove. Sky background with trees at the right. 63 *x* 37 *inches*

JONATHAN RICHARDSON

BRITISH: 1665-1745

56. *PORTRAIT SAID TO BE OF SIR ROBERT WALPOLE, 1st EARL OF OXFORD, K.G.* Waist-length figure to half right, looking towards the observer, wearing a curled brown periwig, amber brown coat and white cravat. (*Marlowe*)

FRANCIS COTES, R.A.

BRITISH: 1726-1770

57. *MISS WEIGALL.* Depicted at waist-length to half left, looking towards the observer, leaning her arms on a table and turning the pages of a book. She wears a gold-patterned white gown trimmed with pearls, her hair powdered and dressed with pearls and a gray veil. (*Burnside Estate*) 30¼ *x* 25¼ *inches*

Collection of Col. Elphinstone, Hastings, Sussex

WILLEM WISSING

DUTCH: 1656-1687

58. *PORTRAIT OF A NOBLEMAN.* Three-quarter-length standing figure of a gentleman, wearing a brown velvet coat with white jabot, and full periwig, holding a black hat. Brown background with a column at the right. 50 *x* 40¼ *inches*

GOVAERT CAMPHUYSEN

DUTCH: 1623-1672

59. *STILL LIFE: FOWL AND DEAD GAME.* An interior with dead birds and a hare surrounding a basket of chickens, startled by a cat appearing at a window at upper left. 38¼ *x* 51 *inches*

[NUMBER 60]

700

JOHN CONSTABLE, R.A. BRITISH: 1776-1837

60. *THE GLEBE FARM.* Green summer landscape with trees and low bushes bordering a stream, a gabled house and square tower of a church on the hilly shore at right, with a windmill seen in the far distance. In the foreground a girl in a red skirt is seated by a fallen tree trunk, with a water jar at her side on the bank of the stream. Vivid blue sky with rolling clouds. (*James*) 28 *x* 36 *inches*

Collection of the Rt. Hon. the Earl of Darnley, Cobham Hall, Kent

[See illustration]

[NUMBER 61]

WILLIAM J. SHAYER, JR. BRITISH: 1811-1885

61. *COACHING SCENES: PAIR PAINTINGS.* [A.] A coach and four at a crossroad passing a donkey and cart, and a man mounted on a white pony; at the right a two-wheeler drawn by a tandem; village houses in the background, and at the left another coach stopping before an inn. [B.] Two coaches passing on a country road, a boy sitting by the roadside in the foreground with two dogs, a herdsman with cattle in the sloping field at right; at the left a small village overlooking a view of the sea. Both signed W. J. SHAYER, the latter dated 1884.

Panel: 9 *x* 26 *inches*

From Arthur Ackermann & Son, Inc., New York

[See illustration]

[NUMBER 62]

JOHN FREDERICK HERRING, SR. BRITISH: 1795-1865

62. *'WANTON BEATING THEODORE AND MANDY.'* Three thoroughbreds mounted by jockeys in scarlet, white, rose, and black silks, racing toward the left on a turf track, a white rail in the background. 21¾ *x* 30 *inches*

[See illustration]

BRITISH SCHOOL CIRCA 1815

63. *LANDSCAPE WITH FIGURES.* Two boys driving sheep along a rutted road, and a woman carrying a milk pail on a yoke, the road bordered by a wood of tall slender birches at the left. A pond with water lilies, and shrubs, appears in the foreground at right; in the background a horseman conversing with a figure standing by a gate. Open field and a stream in the distance. (*James*)
45½ *x* 28½ *inches*

JOHN FREDERICK HERRING, SR. BRITISH: 1795-1865

64. *'BLUE BONNET', WINNER OF THE ST. LEGER,* 1842. A brown thoroughbred standing in profile to the right in a straw-covered box stall, a green plaid blanket in the foreground at left. Inscribed on manger *Blue Bonnet, 1842.* Signed to left of door J. F. HERRING, *Senr.* 15 *x* 20 *inches*

E. TOLLEY — BRITISH: XIX CENTURY

65. *FULL CRY.* Three whips and a huntsman in pink coats, crossing the road in the foreground, one on a dapple gray taking a fence, another dismounted at the right leading his hunter over a gate; other huntsmen emerging from a wood on the hill at right. 17¼ *x* 24 *inches*

JOHN FREDERICK HERRING, JR. — BRITISH: fl. 1860-1875

67. *FOX-HUNTING SCENE.* A view of undulating open countryside beneath a cumulus sky, with members of a hunt at full cry crossing the middle distance; in the foreground, horses and farmyard animals in an enclosure. Signed at lower left J. F. HERRING. 28 *x* 36 *inches*

RICHARD BARRETT DAVIS — BRITISH: 1782-1854

68. *THE PACK.* A pack of hounds in the foreground of a field enclosed by a fence in the right middle distance; woods in the far distance and a house with smoking chimney. 30 *x* 46 *inches*

JOHN LEECH — BRITISH: 1817-1864

69. *'STOP A BIT MASTER REGINALD'.* Fox-hunting scene, with huntsmen at full cry crossing a field from the right; in the foreground a keeper standing beside a fence, and master Reginald on a pony. Signed at lower left JOHN LEECH, and inscribed below *Keeper "Stop a bit Mester Reginald and I'll lift one on 'em up"; Mester Reginald "Now you just let 'em alone I'm coming over".* 20¾ *x* 29 *inches*

From Vicars Bros., London

ROBERT LADBROOKE — BRITISH: 1768/70-1842

70. *RURAL SCENE.* Country landscape, with a cottage in the middle distance with smoking chimney, and trees at the left screening an open vista. A child leading a white horse is conversing with a woman on the road; a woman and child resting by the roadside. Signed at lower right R. LADBROOKE. (*Lyke*) 25¼ *x* 30¼ *inches*

CHESTER HARDING — AMERICAN: 1792-1866

71. *MARY LOWELL.* Seated figure, seen at three-quarter length to half right, in gray gown with transparent white fichu and cap, and white fringed shawl about her shoulders; her hands clasped in her lap holding a handkerchief. Rose-red drapery in the background, with a balustrade and view of landscape at the left. (*O'Callaghan*) 36 *x* 28 *inches*

THOMAS SULLY — AMERICAN: 1783-1872

72. *MRS HENRY MIDDLETON SMITH.* Half-length portrait to half left, of a young woman looking towards the observer, with brown hair dressed with curls falling over her right shoulder; wearing a décolleté white gown with double lace collar and black lace shawl. Sky background. Inscribed and signed on back

[NUMBER 72]

of panel: *Mrs. Middleton Smith, painted from a miniature by Belonzs* [sic] *copied by her brother TS in 1812.* *Oval panel:* 27½ *x* 21¼ *inches*

Elizabeth Sully was the sister of the artist; married Henry Middleton Smith of Charleston, South Carolina. The portrait is accompanied by a letter from Jane Darley Coates of Germantown, Pa., the grandniece and step-granddaughter of the artist. The letter dated March 26th, 1944 reads as follows: "To whom it may concern . . . Thomas Sully painted the oval portrait of his sister Elizabeth, Mrs Middleton Smith after a miniature by Belzons.

"This portrait has been in the continuous [possession] of his descendants of whom I am his great, great, great, grand niece and step-granddaughter.

"The painting was one of a large collection of Sully and Neagle paintings owned by my aunt Miss Sarah Sully Rawlins of Philadelphia until her death in 1936."

Collection of Miss Sarah Sully Rawlins, Philadelphia

Collection of Mrs Jane Darley Coates, Germantown, Philadelphia, Pa. her niece

See Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully,* 1921, p. 275, no. 1610

[See illustration]

[NUMBER 73]

BENJAMIN WEST, P.R.A. AMERICAN: 1738-1820

73. *EROS.* Nude figure of a youth with saffron and rose scarf, and blue shoulder sash supporting a quiver of arrows, holding a bow with the left hand entwined with flowers; at the right, a pair of flying doves tied with a rose ribband. Landscape background with flowering shrubs; low hills in the distance beneath a cloudy sky. Signed at lower left B. WEST, and dated 1798; and inscribed *retouched 1803 and 1808.* *Cradled panel:* 56½ *x* 39½ *inches*

Collection of DeLancey Kountze, New York

[See illustration]

JAMES M. HART, N.A. AMERICAN: 1828-1901

74. *STOCKBRIDGE, MASS.* Brown and white cattle pasturing in a green meadow, some resting in the shade of trees at the left; village houses appear in the middle distance and low mountains form the horizon. Signed at lower left JAMES HART. 22¼ *x* 32 *inches*

HENRY WARD RANGER, N.A. AMERICAN: 1858-1916

75. *SUNSET.* Golden light of a sunset reflected in a cloudy sky with the sun sinking towards the horizon; a green shore encloses a small bay in the foreground with houses at the right. Signed at lower left H. W. RANGER, and dated 1903. 28 *x* 36 *inches*

EDWARD LAMSON HENRY, N.A. AMERICAN: 1841-1919

76. *THE VISITOR.* An old man with a cane standing on a flagged path before the gate of a cottage, and an old woman knitting seated on a porch; a dog lying in the doorway growling at the approach of a visitor. Signed at lower right E. L. HENRY. (*Calhoun*) *Cradled panel:* 7¾ *x* 10¼ *inches*

JULIUS C. ROLSHOVEN, A.N.A. AMERICAN: 1858-1930

77. *PORTRAIT OF AN INDIAN GIRL.* Waist-length portrait of a young girl with long black hair falling below her shoulders, wearing a blue dress with a strand of green beads, a white scarf covering her head. Signed at upper right J. ROLSHOVEN, and inscribed *Red Eagle.* *On board:* 24 *x* 20 *inches*

EDWARD LAMSON HENRY, N.A. AMERICAN: 1841-1919

78. *OUT IN THE STORM.* A brown horse hitched to a gig, waiting in the rain before the lighted door and window of a public building, a dog sitting in the doorway; other buildings of the village at the left. Signed at lower right E. L. HENRY, and dated 1916. (*Calhoun*) 12½ *x* 19½ *inches*

JONAS LIE, P.N.A. AMERICAN: 1880-1940

79. *THE VILLAGE STREET: DOUARNENEZ.* Brightly sunlit village street at the right with figures of peasant women and children walking before the terra cotta and blue facades of houses; at the left a green slope with a view of the clustered roofs of the village extending into the distance. Signed at lower right JONAS LIE. (*James*) 21½ *x* 32 *inches*

From the William Macbeth Galleries, New York

[NUMBER 80]

THOMAS MORAN, N.A. AMERICAN: 1837-1926

80. *VISTA: YELLOWSTONE PARK.* Rocky foreground with a pool and sage green grasses shadowed by tall straight pines; through the trees at centre is a vista of a canyon in violet lights. Signed at lower left T. MORAN, and dated 1911. (*Calhoun*) 30 *x* 25 *inches*

Purchased from the artist, 1918

Collection of Mrs Peter W. Rouss, New York, 1936

[See illustration]

WILLIAM LAMB PICKNELL, A.N.A. AMERICAN: 1854-1897

81. *FARM LANDS: BRITTANY.* Brilliant blue sky above green fields with a rivulet at the left, a man carrying a scythe over his shoulder walking along a rutted road at centre; at the right two pollard willows. Signed at lower right W. L. PICKNELL. (*Knox*) 30 *x* 44¼ *inches*

GORDON GRANT AMERICAN: B. 1875

82. *THE GULF STREAM.* A square-rigged ship under full sail on a blue-green sea, the tall masts outlined against a twilight sky reflecting the last rays of a sunset. (*James*) 28 *x* 36 *inches*

EDWARD GAY, N.A. AMERICAN: 1837-1928

83. *LAKE LANDSCAPE WITH FISHERMEN.* Twilight view of a lake enclosed by mountains in the distance, a boat on the water at left, in the foreground two boy fishermen in a skiff moored by the sloping shore. Luminous cloudy sky. Signed at lower left EDWARD GAY, and dated 1872. (*James*) 22 *x* 42 *inches*

GEORGE H. BOGERT, A.N.A. AMERICAN: 1864-1944

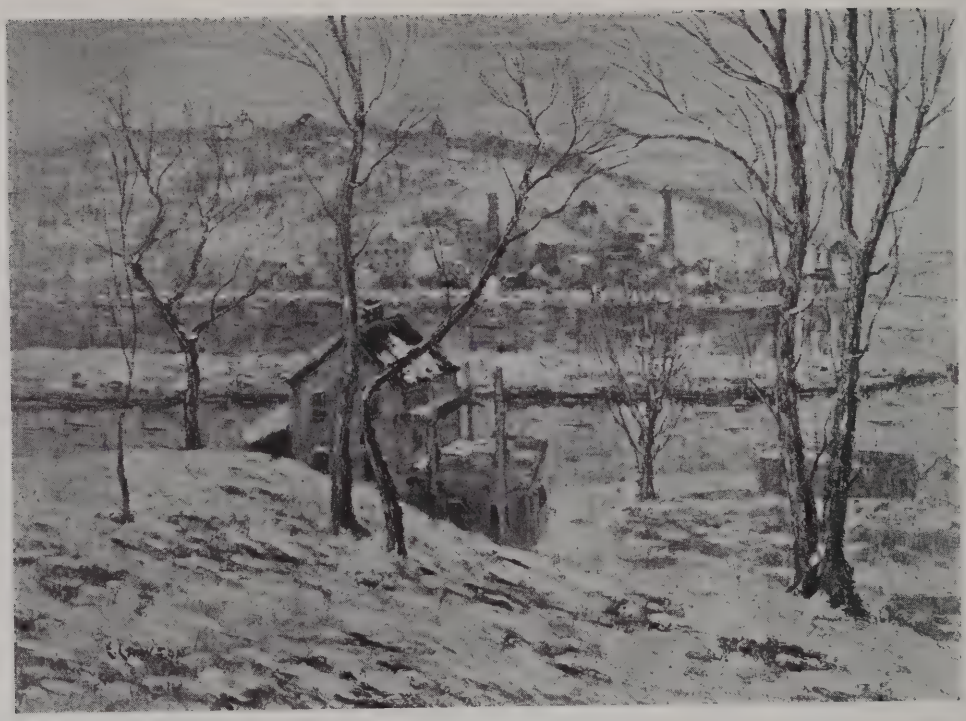
84. *MOONLIGHT.* A full moon suspended in a cloudy sky, reflected in the surface of a winding stream at the left; a sloping shore at right with a copse of brown trees. Signed at lower left GEORGE H. BOGERT. (*Baltimore Private Collector*) 28 *x* 36 *inches*

W. H. LANGWORTHY AMERICAN: fl. 1870

85. *BUTTERMILK FALLS, ADIRONDACKS.* View of a lake with a waterfall and high mountains in the distance; rocky foreground with two sportsmen standing on a ledge at the left, at the right a path leading through woods. Signed at lower right W. H. LANGWORTHY, and dated 1870. 30 *x* 46 *inches*

GEORGE HERBERT McCORD, A.N.A. AMERICAN: 1848-1909

86. *SUNSET.* Fading golden light of a sunset reflected in a pond in the foreground. At the right, a laborer on a haywagon, his horses drinking at the water's edge; and figures passing through a wood beyond. Signed at lower left G. H. MC CORD, A.N.A. (*Baltimore Private Collector*) 28 *x* 40 *inches*



[NUMBER 87]

ERNEST LAWSON, N.A. AMERICAN: 1873-1939

87. *WINTER SCENE ON THE HARLEM RIVER.* Snow-covered landscape with a river centring the composition, rose and yellow houses in the foreground; steep hilly background. Signed at lower left E. LAWSON. (*James*) 29 *x* 40 *inches*

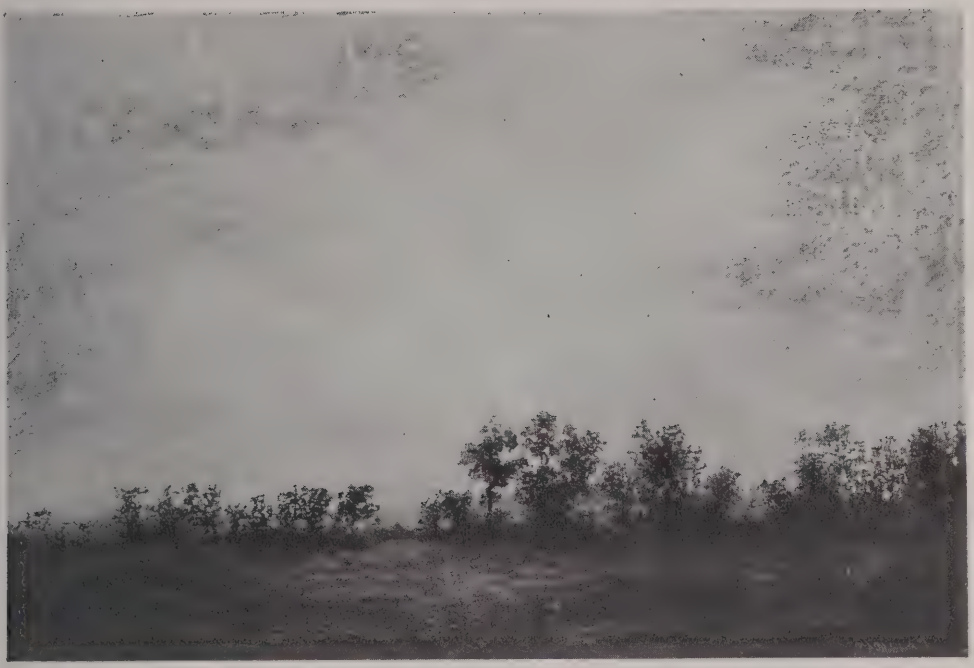
From Julius H. Weitzner, New York, 1938

Gold Medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1907

[See illustration]

LOUIS PAUL DESSAR, N.A. AMERICAN: B. 1867

88. *HAULING LOGS.* Autumn woods, with a peasant boy in a blue smock, and two teams of oxen hauling logs on a road leading towards a sunlit clearing. Signed at lower right DESSAR, and dated 1912. (*N. Y. Private Collector*) 28 *x* 36 *inches*



[NUMBER 45]

RALPH ALBERT BLAKELOCK, N.A. AMERICAN: 1847-1919

89. *SUNSET*. Cloudy gray-blue sky reflecting the afterglow of a sunset, the low horizon screened by a row of leafy trees enclosing a field in the foreground. Signed at lower right R. A. BLAKELOCK. 16 *x* 24 *inches*

Purchased from Mrs Blakelock, wife of the artist

300

Collection of E. C. Anderson, New York

Collection of Roger C. Turner, Paterson, N. J., 1933

From William Macbeth, Inc, New York

Collection of R. L. Skofield, Parke-Bernet Galleries, Inc, 1940

[See illustration]

PETER DE WINT BRITISH: 1784-1849

90. *NORWICH LANDSCAPE*. Hilly landscape, in the foreground a shepherd with two cows entering a ravine, and a group of sheep on a grassy elevation at the right overlooking a wooded valley, a bare sunny hilltop beyond. (*Lyke*)

31¾ *x* 42¼ *inches*

Collection of John Jacob Astor, New York

[NUMBER 91]

HENRI JOSEPH HARPIGNIES — FRENCH: 1819-1916

91. *AMONG THE HILLS.* View of brown sloping hills with groups of trees; two slender trees growing on a sunlit knoll in the foreground, the almost leafless branches screening a clear sky; a fisherman in blue smock appears on the bank beside a stream in the right foreground. Signed at lower right H. HARPIGNIES, and dated '93. (*Knox*) 33 *x* 24 *inches*

[See illustration]

GEORGES MICHEL — FRENCH: 1763-1843

92. *SPORTSMAN AND DOG.* Nimbus clouds gathering above an autumn landscape, scattered trees in the foreground with branches bending in a strong wind. A sportsman preceded by his dog crosses the middle distance. (*Lyke*) 33 *x* 38¼ *inches*

Collection of P. J. Clays, Paris

A. ANDREIS — FRENCH: XIX CENTURY

93. *THE CAVALIER.* Waist-length figure to half right, looking at the observer, in buff doublet with lace-edged falling lawn collar and crimson cloak, the gloved right hand resting on his cane. Background of green drapery. Signed at lower right A'E ANDREIS. (*Knox*) 29 *x* 23¾ *inches*

LEON DE MEUTTER BRUNIN — BELGIAN: B. 1861

94. *THE DANCING LESSON.* An eighteenth century interior, with a young girl in ecru trailing gown learning the minuet, her instructor playing a violin at the left; a gentleman in blue costume leaning against a console looking on. Signed at lower right LEON BRUNIN, and inscribed *Anvers.* With a MS affidavit on back of panel. (*Knox*) *Cradled panel:* 21½ *x* 16¼ *inches*

FRANCESCO GIUSEPPE CASANOVA — ITALIAN: 1727-1802

95. *AT THE FOUNTAIN.* A youth in scarlet jacket astride a white charger leading a piebald horse to a fountain; in the distance at left, an open landscape with three horses, one mounted by a rider. 25 *x* 30 *inches*

ADOLF ERNST MEISSNER — GERMAN: 1837-1902

96. *SNOW STORM.* Snow-covered landscape bordered by willows in the right background. A flock of sheep is herded along the rutted road leading into the foreground by a shepherd and dog. Signed at lower left ERNST MEISSNER, *München.* (*Baltimore Private Collector*) 26 *x* 40½ *inches*

J. BURNEY — BRITISH: XIX CENTURY

97. *PEACEFUL PURSUITS.* An interior, with a girl in white playing a piano, two maidens singing, a young girl in the centre foreground with an embroidery screen, and a youth leaning on the back of a sofa holding a half-open book. A mandolin rests against a footstool at the left. Signed at lower right J. BURNEY. 16½ *x* 22¾ *inches*

From Frost & Reed, Ltd., London

JAMES STARK — BRITISH: 1794-1859

98. *NORWICH LANDSCAPE.* Ducks swimming upon a pond followed by a dog, with a shepherd leaning against a fence on the shore, his sheep resting on a roadway at the right; on the far shore at the left, an open field with gabled houses and a windmill. (*Lyke*) 18 *x* 24 *inches*

JOSEPH MALLORD W. TURNER, R.A. (Attributed to) — BRITISH: 1775-1851

99. *CLIFFS OF DOVER.* Rolling clouds above the chalk cliffs with a lighthouse overlooking the channel with two square-rigged ships and small craft; on the beach in the foreground a group of peasant women with fish baskets. (*James*) 20 *x* 27 *inches*

ALEXANDER OSCAR LEVY — AMERICAN: B. 1881

100. *NEAR LORRAINE.* Tall bending trees framing a view of a village in the distance, a man and a boy entering the scene from the foreground, and a peasant in a horse-drawn cart crossing an arched bridge. Signed at lower left ALEXANDER O. LEVY, and dated 1926. (*Knox*) 40 *x* 40 *inches*

Exhibited at the Buffalo Society of Artists, Albright Art Gallery, Buffalo

RICHARD EMIL MILLER, N.A. — AMERICAN: B. 1875

101. *REVERIE.* Full-length figure of a young girl in white flounced dress with red jacket, seated in profile on a flowered sofa, holding a spray of flowers in her left hand. Signed at lower right MILLER. 30 *x* 32 *inches*

WILLIAM HENRY KNIGHT — BRITISH: 1823-1863

102. *SIGNING THE WILL.* An interior, with a lady in yellow taffeta gown seated at a table with documents before her, four gentlemen and a maiden in blue looking on; a vista of park landscape seen through the open window. Signed on wood chest W. H. KNIGHT, and dated 1854. With an affidavit signed by the artist on back of panel. *Panel:* 12½ *x* 9¾ *inches*

GUIDO BACH — GERMAN: 1828-1905

103. *THE FERRY.* A group of peasant girls with several children and a goat, waiting with their bundles of washing and hay, and a youth leaning against a white horse, all gathered on a wharf, a scow approaching across the water. Signed at lower right GUIDO BACH. 28 *x* 34¾ *inches*

Collection of John D. Lankenau, Philadelphia

[END OF FIRST SESSION]

SECOND AND LAST SESSION

Thursday, March 1, 1945, at 8:15 p. m.

CATALOGUE NUMBERS 104 TO 215 INCLUSIVE

EDWARD LAMSON HENRY, N.A. — AMERICAN: 1841-1919

104. *THE MAILCOACH.* A coach and four followed by a dog passing through a village, horse-drawn carts drawn up by the curb, and figures on the sidewalks and porches of the houses; a clock tower seen at the left. Signed at lower right E. L. HENRY, and dated 1919. (*Calhoun*) *On board:* 8 *x* 11¼ *inches*

Note: Painted from a study made from nature in 1878, of the mail coach running from Newburgh to Ellenville, Ulster Co., N. Y.

Exhibited at the National Academy of Design, New York

CHRISTIAN SELL — GERMAN: 1831-1883

105. *THE AMBUSH (WAR OF* 1870). A German officer mounted on a brown horse on a snow-covered road, before him an infantryman pointing to the right, and at the left, a bugler; other infantry firing in the background. Signed at lower right CHR. SELL, and dated '79. *Panel:* 8 *x* 10½ *inches*

ARTHUR F. TAIT, N.A. — AMERICAN: 1819-1905

106. *LITTLE PETS.* A group of chicks beside a fallen log; wooded background. Signed at lower right A. F. TAIT, N.A., and dated *N.Y.* '99; and signed and inscribed on back of panel, and dated *November* 1899. (*N. Y. Private Collector*) 12¼ *x* 16 *inches*

THOMAS MORAN, N.A. — AMERICAN: 1837-1926

107. *GRAND CANYON: COLORADO.* Orange and brown perpendicular walls of the Canyon rising beneath a blue cumulus sky. White tents are pitched by the water below, and small figures of horsemen seen at the right. Signed at lower right with monogram TM. (*Lyke*) 4¾ *x* 8 *inches*

CHILDE HASSAM, N.A. — AMERICAN: 1859-1935

108. *SPRING.* Sloping green fields with maple trees in early foliage, and a group of apple trees on the brow of a hill at right. Signed at lower right CHILDE HASSAM, and dated *May* 22, 1906. (*James*) *Cradled panel:* 12¼ *x* 16½ *inches*

[NUMBER 109]

EDWARD LAMSON HENRY, N.A. AMERICAN: 1841-1919

109. *WHITEHALL, LONDON,* 1862. View of the old palace of Whitehall in the evening, with cabs standing by the curb; on the right, the Horse Guards; in the distance, the clock tower rising above the Houses of Parliament. Signed at the lower left E. L. HENRY, and dated *London*, 1862. (*Calhoun*)

Cradled panel: 9 *x* 12¾ *inches*

From M. Knoedler & Co., Inc., New York

[See illustration]

MYLES BIRKET FOSTER BRITISH: 1825-1899

110. *TOY SAILBOAT.* Grassy embankment bordering a pond with a little boy in a blue cap sailing a boat; at the left a girl in red skirt and a smaller child looking on, with a water jug placed at their side. Signed at lower left with monogram B.F. (*Lyke*) *Watercolor:* 5¼ *x* 7¼ *inches*

EDWARD LAMSON HENRY, N.A. AMERICAN: 1841-1919

111. *COMING HOME.* A woman in a rocker preparing vegetables, seated on the porch of a house with a child, a dog, and a cat nearby; a man approaching upon the path at left. Signed at lower left E. L. HENRY, and dated 1917. (*Calhoun*) 12 *x* 18 *inches*

Exhibited at the National Academy of Design, New York

FLEMISH SCHOOL XVIII CENTURY

112. *PORTRAIT OF A GIRL.* Head and shoulders portrait of a little girl facing the observer, in white chemisette with light blue sash over her right shoulder, and wearing a ruffled cap. Brown background. 13½ *x* 10¼ *inches*

FRANCESCO GUARDI (ATTRIBUTED TO)
VENETIAN: 1712-1793

113. *PALACE SCENES: PAIR PAINTINGS.* [A] A lady and gentleman on a terrace before an archway, and a peasant woman fetching water at a sculptured fountain. [B] Figures upon a quay before steps leading to the entrance of a palace, a glimpse of the harbor with sailing vessels at the right. (*Boffey*) 10 *x* 8½ *inches*

Collection of S. H. Hoppin, New York

Collection of Louis H. McMahon, Hempstead, L. I.

Collection of John Leonard, New York

JAN BREUGHEL THE YOUNGER FLEMISH: 1601-1678

114. *KERMESSE.* Figures in covered wagons, the one in the foreground drawn by three horses, and a group surrounding a horseman at the right, a woman nursing a child, and rustics before a tavern; a herdsman is driving cattle along the road; at the left dancers accompanied by two musicians. In the background a church and gabled houses surrounded by trees. (*Boffey*)
Cradled panel: 10½ *x* 15 *inches*

Collection of John Leonard, New York

EGLON HENDRIK VAN DER NEER DUTCH: 1634-1703

115. *A HERMIT AT HIS STUDIES.* Depicting an old man with white hair and beard, in a brown hooded cloak, seated with a large volume open upon his knees. Small colorful blossoms and vines grow near him; behind him trees are rooted in an embankment, while at the right a shepherd boy with his flock is seen before a vista of hills. (*Boffey*) *Panel:* 10½ *x* 8 *inches*

Collection of the Duke of Hamilton, Dungavel, Strathavon, Lanarkshire

Collection of the Duke of Somerset, London, 1890 (as by *Slingelandt*)

From the Galerie Sedelmeyer, Paris

Collection of Mrs P. C. Hanford, New York, 1902

Collection of George G. Benjamin, New York, 1913

Collection of Mrs Peter W. Rouss, New York, 1936

DAVID TENIERS THE YOUNGER (ATTRIBUTED TO)

FLEMISH: 1610-1690

116. *MAN HOLDING GLASS.* A rustic in brown coat and high-crowned hat, seen at half length almost in profile, holding an ale glass; behind him, a youth in a red cap, carrying a jug. (*Boffey*) *Cradled panel:* 8 *x* 6½ *inches*

From the Lecky collection of Ballykealy, County Carlow, Ireland

Collection of Henry M. Sinclair, Harrison Sinclair, Dublin

SIR JOSHUA REYNOLDS, P.R.A. (ATTRIBUTED TO)

BRITISH: 1723-1792

117. *PORTRAIT OF A BOY.* Three-quarter-length figure of a boy, facing the observer, in brown jacket, holding a portfolio. (*Eaton Estate*) 9¾ *x* 7¾ *inches*

Collection of the Rt. Hon. the Earl of Arran, Thoby Priory, Brentwood, Essex.

THOMAS BUTTERWORTH

BRITISH: fl. 1813-1827

118. *BATTLE OF TRAFALGAR.* Square-rigged men-o'-war in line of battle, the French ships firing broadsides, with the *Neptune* standing off at the right. 16½ *x* 24 *inches*

Collection of H. Nelson Ward, Esq., descendant of Lord Nelson

THOMAS BUTTERWORTH

BRITISH: fl. 1813-1827

119. *ACTION OFF NEWFOUNDLAND, JULY* 7, 1777. The British frigates *Rainbow* and *Flora* in close battle with the American ships *Hancock* and *Boston*, firing broadsides, the *Boston* standing off at the left; in the distance a ship afire. Signed at lower right T. BUTTERWORTH. 20 *x* 24 *inches*

EDWARD LAMSON HENRY, N.A.

AMERICAN: 1841-1919

120. *LEAVING HOME.* A couple in a four-wheeled cart drawn by a trotting bay on a country lane leading past a barn; at the left, a child and calf, and two workmen in the field in the distance. Signed at lower right E. L. HENRY. (*Calhoun*) 10¼ *x* 17 *inches*

[NUMBER 121]

ALEXANDRE GABRIEL DE CAMPS FRENCH: 1803-1860

121. *AT THE COTTAGE DOOR.* A young peasant girl in white blouse and brown apron standing at the door of a thatch-roofed cottage holding a child in her arms; a little girl in green stands at her side at the left reaching towards the infant. Signed at lower right with initials D.C. (*Lyke*) 18¼ *x* 15 *inches*

[See illustration]

[NUMBER 122]

DANIEL RIDGWAY KNIGHT AMERICAN: 1839-1924

122. *NORMANDY PEASANT GIRL.* A child in striped skirt with blue apron and blue bodice, standing in a garden of poppies with a basket on the ground behind her; in the left distance, fields extending to a view of a town. Signed at lower left RIDGWAY KNIGHT, *Paris.* (*Gerrish*) 32 *x* 26 *inches*

[See illustration]

ALBERT NEUHUYS — DUTCH: 1844-1914

123. *RUSTIC COURTSHIP.* A peasant girl in blue dress with white Dutch cap, seated sewing before a curtain of green foliage; at her side a smiling youth in brown costume with pink shirt and sabots. View of a river at the left. Signed at lower right ALB. NEUHUYS *f.* (*Burnside Estate*) *Watercolor:* 14 *x* 16¼ *inches*

ROSA BONHEUR — FRENCH: 1822-1899

124. *BICHES SOUS BOIS.* Four young deer resting in a clearing before a wooded background with gray boulders at the right. Signed at lower left ROSA BONHEUR. (*Baltimore Private Collector*) 13 *x* 15¼ *inches*

Vente Rosa Bonheur, Paris, 1900

CHARLES EMILE JACQUE — FRENCH: 1813-1894

125. *LANDSCAPE WITH SHEPHERDESS AND SHEEP.* Cloudy gray sky silhouetting trees at the left, a gabled cottage and a poplar at the right. In the foreground, grazing sheep and a shepherdess in a red skirt resting by a path. Signed at lower left CH. JACQUE. (*Eaton Estate*) *Panel:* 6¾ *x* 10 *inches*

CHARLES FRANCOIS DAUBIGNY — FRENCH: 1817-1878

126. *THE FERRY.* A paddle-wheeled steamboat churning the gray-blue water with a skiff in tow, the bow appearing in the foreground. Twilight sky above the distant shore. With stamp at lower left of the *Vente Daubigny.*

Panel: 8¼ *x* 18 *inches*

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

127. *GIRL AND PET.* A little girl in blue and white gown with a pink ribbon binding her hair, is seated before a background of foliage holding flowers in her lap; at her side a lamb. Signed at lower left N. DIAZ, and dated '66. (*Pa. Private Collector*) *Panel:* 16¼ *x* 12½ *inches*

Collection of Aaron Healy, New York, 1891

Collection of Susan D. Warren, New York, 1903

Collection of Julius E. French, New York, 1921

JACOB MARIS — DUTCH: 1837-1899

128. *OLD AMSTERDAM.* Picturesque buildings bordering a narrow canal, with women washing linen on the landing steps at the right; in the middle distance an arched bridge. Signed at lower right J. MARIS. (*Eaton Estate*)

16½ *x* 10¾ *inches*

[NUMBER 129]

JOSEF ISRAELS — DUTCH: 1824-1911

129. *THE TROUSSEAU*. Interior of a cottage lighted by a half-curtained window at the left, with a young girl in a Dutch cap and mauve blouse seated by the light sewing. Signed at lower right JOSEF ISRAELS. (*Eaton Estate*)

Panel: 15¾ *x* 11¾ *inches*

[See illustration]

[NUMBER 130]

JEAN JACQUES HENNER — FRENCH: 1829-1905

130. *YOUNG GIRL IN RED.* Head and shoulders portrait, before a dark brown background, of a young woman with auburn hair, in profile to the left, dressed in a scarlet *décolletage.* Signed at lower left J. J. HENNER. (*Boffey*)

10¾ *x* 8¾ *inches*

Collection of Mrs J. H. Brady, New York, 1934

[See illustration]

[NUMBER 131]

CHARLES FRANCOIS DAUBIGNY — FRENCH: 1817-1878

131. *BORDS DE L'OISE.* Wooded shores of a river flowing into the left foreground, with a skiff moored near the bank in the centre foreground. Beyond the trees on the farther shore is a view of a settlement of red-roofed houses scattered across a plain. High horizon with cumulus clouds. Signed at lower right DAUBIGNY.

Panel: 17½ *x* 28 *inches*

[See illustration]

FRANCOIS PIETER TER MEULEN — DUTCH: B. 1843

132. *HOMEWARD BOUND.* A shepherd followed by his dog, driving sheep through a snow-covered field bound by a fence at the left; luminous sky silhouetting birds on the wing. Signed at lower left TER MEULEN. (*Baltimore Private Collector*)

21 *x* 37 *inches*

Opening Exhibition of Arts and Sciences, Brooklyn Museum, Brooklyn, N. Y.

[NUMBER 133]

400

JEAN CHARLES CAZIN — FRENCH: 1841-1901

133. *LANDSCAPE.* A hamlet of gabled cottages enclosed at the left by a white-washed wall, bordering a field in the foreground where a peasant is sawing logs. At the right a vista of open fields, with low trees on the horizon. Signed at lower right J. C. CAZIN. (*Boffey*) 18¼ *x* 22 *inches*

From Arthur Tooth & Sons, London

From Moulton & Ricketts Co., Chicago

From Samuel Scotten, Chicago

[See illustration]

750

FRANCOIS CHARLES CACHOUD — FRENCH: B. 1866

134. *LE RETOUR: NUIT NUAGEUSE.* A rutted country road bordered by a farmhouse at the right, with a peasant in a horse-drawn cart advancing into the moonlit foreground beyond the shadows of dark trees at the left. Cloudy sky obscuring the moon. Signed at lower left F. CACHOUD. (*N. Y. Private Collector*) 25½ *x* 32 *inches*

[NUMBER 135]

CHARLES FRANCOIS DAUBIGNY — FRENCH: 1817-1878

135. *ON THE OISE: TWILIGHT.* Twilight sky with the fading light of a sunset reflected in the waters of the river flowing across the foreground, ducks swimming at the left, with three of them grouped on the green bank; on the farther shore, two washerwomen and a child at the edge of woods. Low gray hills in the distance. Signed at lower left DAUBIGNY, and dated 1872. (*Knox*)

Panel: 15 *x* 26½ *inches*

[See illustration]

HENRI JOSEPH HARPIGNIES — FRENCH: 1819-1916

136. *RIVER LANDSCAPE: EARLY SPRING.* A stream flowing from the right foreground, bordered by pollard willows, is spanned by an arched bridge which two figures are crossing. A gabled house appears at the right, surrounded by undulating green fields, the roof of a neighboring house on the horizon at left. Clear blue sky. Signed at lower left H. J. HARPIGNIES, and dated 1883. (*James*)

23¾ *x* 32 *inches*

From Julius Oehme, New York

Collection of Henry T. Sloane, Parke-Bernet Galleries, Inc, 1938

[NUMBER 137]

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

137. *THE COTTAGE AT BERRI.* A thatch-roofed white cottage surrounded by trees and bushes in summer foliage, a figure in red approaching another cottage in the middle distance. Sloping green hills at right and left. Cloudy sky. Signed at lower left TH. ROUSSEAU. (*Knox*) *Cradled panel:* 9¼ *x* 12¾ *inches*

[See illustration]

PIERRE EDOUARD FRERE

FRENCH: 1819-1886

138. *KINDERGARTEN.* Interior of a school room with a woman in a white cap seated by a table at centre surrounded by small children at various occupations, one kneeling on a chair looking out the window at the right. Signed at lower left EDOUARD FRERE, and dated 1860. (*Baltimore Private Collector*)

21¼ *x* 23¾ *inches*

[NUMBER 139]

325

JEAN JACQUES HENNER — FRENCH: 1829-1905

139. *PORTRAIT OF A GIRL.* An auburn-haired girl portrayed at bust length in profile to the left, wearing a turquoise blue dress. Signed at upper left J. J. HENNER. (*Knox*) 13 *x* 9¾ *inches*

[See illustration]

[NUMBER 140]

5-1-

JOSEF ISRAELS DUTCH: 1824-1911

140. *PEASANT MOTHER AND CHILD.* A peasant woman in blue blouse and dark brown skirt, seated by a table in a cottage interior feeding porridge to an infant held on her knees; behind her a burning hearth. Signed at lower left JOSEF ISRAELS, and dated 1902. (*N. Y. Private Collector*) 19½ *x* 15½ *inches*

From J. C. Schueller, the Hague

Collection of Mrs John D. Hertz, Parke-Bernet Galleries, Inc, 1943

[See illustration]

[NUMBER 141]

JEAN FRANCOIS MILLET — FRENCH: 1814-1875

141. *THE RESCUE.* A youth, clad in blue breeches and white shirt, on a grassy embankment, reaching down with his left hand to rescue a brown and white spaniel, his right arm clinging to the trunk of a birch tree. Wooded background. Signed at lower left J. F. MILLET. (*N. Y. Private Collector*) 6¾ *x* 12¾ *inches*

Collection of Baron Jules de Hauff, Brussels

Collection of Alexander Young, London

Collection of Henry C. Lytton, Chicago

From Scott & Fowles Co., New York

From M. Knoedler & Co., Inc., New York, 1917

[See illustration]

[NUMBER 142]

1800

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

142. *LE TREPORT—PRAIRIES DOMINANT LA MER ET L'EGLISE.* Green sloping shore overlooking a sea in the distance at right, with a church tower and a group of trees at the left silhouetted against a cloudy blue sky; a woman in red shawl advances along a road into the centre foreground; at the right two children in the flowering meadow. Signed at lower left COROT. (*Knox*)

9 *x* 14¾ *inches*

Painted in 1855-65

From Arnold & Tripp, London, 1893

Collection Guasco, Paris, 1900, no. 15

From the Galerie Georges Petit, Paris, 1900

From the Howard Young Gallery, New York

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 38, no. 1352, illus. p. 39

[See illustration]

[NUMBER 143]

MASTER OF THE HISTORY OF JOSEPH FLEMISH: CIRCA 1480

143. *SS. CATHERINE AND BARBARA: PAIR ALTAR PANELS.* Depicted at full length, standing in a garden before a castellated wall and arch of blue sky. S. Catherine in sapphire blue and ermine gown with green-lined rose mantle, wearing a crown, and holding an open gospel and a sword; at her feet a wheel. S. Barbara in scarlet robe with fur-lined black mantle and jeweled blue and scarlet turban headdress, holding a palm and model of a tower. (*James*)

Each panel: 38¼ *x* 9½ *inches*

Note: With a MS authentication by Dr Julius S. Held, dated December 4th, 1939, which reads as follows: "The two paintings reproduced in this photograph, representing Saint Catherine and Saint Barbara, are in my opinion very characteristic works of the Brussels school of the 15th century. Their author is the so-called *Master of the History of Joseph* (occasionally also called The Master of the Abbey of Afflig-

hem, from a large altarpiece in the Brussels Musée des Beaux-Arts). From their relationship to the "Master of the Legend of Barbara" I should think that the two panels are earlier than the other works known by this master."

From Julius H. Weitzner, New York, 1939

[See illustration]

HIERONYMUS BOSCH (SCHOOL OF)

450

FLEMISH: XVI CENTURY

144. *THE NATIVITY.* The Virgin in olive green and white robes, with hands folded in adoration before the Child lying in the manger, surrounded by the ox and the ass, with S. Joseph in rose cloak standing at the right. Behind them, one of the shepherds looking around a pilaster, and in the background other shepherds warming themselves before a fire, and appearing on a distant hill with a flock of sheep. A bird is perched on a high pilaster at right. (*N. Y. Private Collector*)

Panel: 33½ *x* 23¼ *inches*

FRANCOIS CLOUET (FOLLOWER OF) FRENCH: XVI CENTURY

311

145. *PORTRAIT OF A LADY.* Bust portrait slightly to the right of a young woman in rose-pink gown with slashed sleeves and goffered high collar, her light hair and gown ornamented with jewels. Dark background. (*N. Y. Private Collector*)

Panel: 13½ *x* 11 *inches*

QUENTIN MASSYS (SCHOOL OF) FLEMISH: 1460/6-1530

146. *THE ILL-MATCHED PAIR.* Half-length figures of a woman in slashed green gown embraced by an old man in scarlet hood and brown cloak, stroking his chin with one hand and passing a handful of coins to a youth standing behind her at left. Dark background. With inscription below. (*N. Y. Private Collector*)

Cradled panel: 20 *x* 26½ *inches*

Note: A version of the painting by Massys in the collection of Countess Pourtalés, Paris. See Dr Max J. Friedländer, *Die Altniederländische Malerei,* vol. VII, p. 122, no. 54, pl. LI.

GERMAN SCHOOL LATE XV CENTURY

147. *FATHERS OF THE CHURCH: PAIR PANELS.* Half-length figures of S. Jerome, S. Augustin, S. Gregory and S. Ambrose, in ecclesiastical robes of brown and white, green and crimson. Henna brown background, with inscribed halos and banderoles. (*N. Y. Private Collector*) *Panels:* 22 *x* 39 *inches*

FLEMISH SCHOOL XVII CENTURY

148. *LANDSCAPE WITH FIGURES.* Undulating country with a castle bordering a stream, and blue mountains in the distance. At the right, two boys in red and blue driving cattle, and a shepherd with sheep on a grassy knoll in the foreground; at the left a man carrying pack and cane conversing with a figure by the wayside. Vivid blue sky. (*N. Y. Private Collector*) 25¾ *x* 36 *inches*

ANTOINE CARON FRENCH: 1521-c. 1593

150. *PORTRAIT SAID TO BE OF ERARD DE LIVERON, BARON DE BOURBON.* Bust-length figure, slightly to the left, in slashed yellow doublet and white ruff, with jeweled earring. Inscribed at upper left in Greek letters *Noble and Worthy* and at upper right *Aetatis Sue* 26; dated 1851. (*Marlowe*)
Cradled panel: 18¼ *x* 14¼ *inches*

Note: In the collection of drawings for portraits, contained in the Bibliothèque Nationale, Paris, executed by Caron, when he was official painter to Catherine de Medici, is a sketch for the portrait of Erard de Liveron de Bourbon corresponding to the above portrait.

CORNELIUS JOHNSON DUTCH: 1593-1664

151. *QUEEN HENRIETTA MARIA.* Bust-length portrait of the youthful queen, looking towards the observer, wearing a rose-crimson gown with lace *berthe* ornamented with jewels and pearls. Shaded background. (*O'Callaghan*)
22½ *x* 19½ *inches*

DUTCH SCHOOL XVII CENTURY

152. *MUSEUM.* Flagged interior of a museum with three figures of gentlemen examining a series of portraits at the left, a figure in scarlet before a painting; at the right, another before high casement windows looking through manuscripts. (*Marlowe*) *Cradled panel:* 37 *x* 46½ *inches*

GIOVANNI ANTONIO PELLEGRINI VENETIAN: 1674/5-1741

153. *VENUS AND ADONIS.* Adonis in scarlet and saffron garb embracing the half-nude Goddess in white classic gown, the infant Cupid appearing at her side. Background of deep blue cumulus sky. (*Marlowe*) 32 *x* 40¼ *inches*

[NUMBER 155]

FRANS FLORIS (FRANS DE VRIENDT) FLEMISH: 1529-1570

155. *RIVER NYMPHS.* Five figures of river nymphs in saffron, rose and green draperies, grouped in the left foreground in the shade of trees, two holding water jars. In the background, a stream and figures sketched on the farther shore. (*O'Callaghan*) *Cradled panel:* 28¾ *x* 22¼ *inches*

[See illustration]

[NUMBER 156]

AERT DE GELDER — DUTCH: 1645-1727

156. *PORTRAIT OF A LADY REPRESENTING A SIBYL.* Half-length figure of a woman in a gold and green gown with slashed gray sleeves, holding the jeweled pendant of her girdle in the right hand. Her face framed with a pleated veil headdress ornamented with pearls. An open book and an apple rest on a red-covered table before her. 33½ *x* 26 *inches*

Note: With an MS authentication by Dr William R. Valentiner, dated New York, October 3, 1944, which will be given to the purchaser, reading as follows: "The painting reproduced in this photograph is in my opinion an excellent work by *Aert de Gelder,* the best pupil of Rembrandt during his last period. The artist is a remarkably fine colourist as shown in the present painting which represents probably a Sibyl. It is painted with an exceptionally free technic and is in a fine state of preservation."

A photostat of a certificate by Dr Max J. Friedländer, dated Berlin, February 9, 1935, will also be given to the purchaser.

[See illustration]

400

[NUMBER 157]

CORNELIS DE VOS — FLEMISH: 1585-1651

157. *PORTRAIT OF A CHILD.* Full-length standing figure of a child, wearing a mauve dress patterned in black, with slashed scarlet sleeves filled with lace and white lawn, and with a strand of red and gold beads supporting a medallion; holding with the left hand the brim of a high-crowned hat which rests upon a table at the right. *34½ x 23 inches*

Note: Dr W. Suida describes the above portrait in a MS certificate, dated New York, May 13, 1944, as follows: "This charming portrait of a child . . . is in my opinion a very attractive work by Cornelis de Vos. The costume of the sitter, aged about three years, points to 1620 approximately as the date of origin of this painting. The richness of the clothes indicates a child of a noble family. Attached to a chain of pearls hangs the medaillon of Christ with the inscription 'Ego sum via et veritas et vita'. As for Cornelis' de Vos well-known ability in the painting of children, I refer to the

[*Continued*

Number 157—*Concluded*]

portrait-groups in Brussels and Berlin and a little girl's full-length in the Duke of Devonshire's Gallery."

An old label pasted on the stretcher indicates that the painting once belonged to the Duchesse de Berry and was known as a portrait of Marie Therese painted by Velasquez.

Collection of Dr Salvator D. Mendonça, New York

[See illustration on the preceding page]

LUCA GIORDANO — NEAPOLITAN: 1632-1705

158. *THE ASSUMPTION OF THE VIRGIN.* Kneeling figure of the Virgin in white robe with blue mantle, her hands crossed on her breast; supported on clouds by a host of winged cherubs, some carrying Madonna lilies and roses, one with a mirror, others appearing surrounding a vision of a Holy Ghost above. Signed on clouds at centre LUCAS JORDANUS, *fe*, and dated 1687. 78½ *x* 49 *inches*

Note: With a MS certificate by Dr W. R. Valentiner, dated Detroit, April 30th, 1940, in which he states: "The painting reproduced on this photo is in my opinion a characteristic original work by *Luca Giordano* . . . It is an unusually fine composition of this master showing the influence of Ribera whose pupil he was, brilliant in colour and free in technic. The painting is signed and dated 1687; it is in excellent state of preservation."

FRANCIS WHEATLEY, R.A. — BRITISH: 1747-1801

159. *SCENE FROM SHAKESPEARE'S 'TAMING OF THE SHREW'; ACT III, SCENE II.* Figures in seventeenth century costumes grouped upon the terrace of Baptista's house with Petruchio in plumed hat and buff coat, waving a whip and grasping by the arm Katharine who stands at centre in a yellow and blue gown. 84 *x* 108 *inches*

Note: With a MS certificate by Mr W. Roberts, dated London, July 14, 1931 in which he states: "This is one of about a dozen pictures which Wheatley painted of scenes from Shakespeare's plays for Boydell's famous Shakespeare Gallery . . . This picture is inspired by a scene at Baptista's house, with Petruchio, Katharine, Bianca, Hortensia, Baptista, Grumio and Train. Petruchio is speaking: "But for my bonnie Kate, she must with me. Nay, look not big, nor stamp, nor stare, nor fret; I will be master of what is mine own: She is my goods, my chattels, she is my house." etc. In the 1793 Catalogue of Boydell's Shakespeare Gallery, this picture is no. xv, so it was one of the earlier pictures to be finished and exhibited. It was engraved on a large scale by John Peter Simon. Wheatley was probably paid about £ 200. by Boydell for it. When the whole of the Boydell Shakespeare Gallery was dispersed at Christies' in May 1805, this picture was lot 36 (on May 20), and was then purchased for 52 gs by W Smith Engr. M. P. & is referred to in my book on 'Francis Wheatley' 1910, pp. 21."

JUSTUS SUSTERMANS — FLEMISH: 1597-1681

160. *PRINCESS CLAUDIA DE MEDICI, WIFE OF ARCHDUKE LEOPOLD OF AUSTRIA.* Full-length standing figure, before a crimson-draped background, her right hand resting upon a crimson-covered plinth. She wears a gold-embroidered black gown with Medicean lace ruff and cuffs, and a long rope of pearls. In her left hand she holds a white kerchief. 79 *x* 46 *inches*

150

[NUMBER 161]

AUSTRIAN SCHOOL — EARLY XVIII CENTURY

161. *ADORATION OF THE MAGI.* The Madonna in blue and rose robes seated at the left, with the three Magi, richly garbed, bearing gifts to the Christ Child, one kneeling holding a golden urn filled with treasures; in the foreground, a crown and red cloak. 30¾ *x* 24¼ *inches*

[See illustration]

LEANDRO DA PONTE BASSANO — VENETIAN: C. 1557-1622

162. *PREPARATIONS FOR A BANQUET.* An interior with rows of pewter plates and copper vessels lining the walls. Women at various occupations, one laying fagots on the hearth, are preparing for a feast. In the foreground, a lady in mauve and white gown cleaning fish at a table, a boy standing at her side; and, at the left, a youth bearing a basket on his head. (*Marlowe*) 38½ *x* 48½ *inches*

[NUMBER 163]

SIR THOMAS LAWRENCE, P.R.A. BRITISH: 1769-1830

163. *LADY MOSTYN.* Waist-length portrait, slightly to the left, looking toward the observer, of a young woman with dark hair, dressed in a black gown with white transparent guimpe and jeweled girdle, wearing a gold watch chain. Crimson drapery in the background disclosing a landscape at the left. (*Burnside Estate*)
30 *x* 25 *inches*

Note: The attribution is based on the following authentication by Mr W. Roberts (London, August 17, 1927) which is printed in a brochure accompanying the painting: "This important and extremely attractive portrait of an aristocratic lady is one of the many by this artist which have remained unknown and therefore unrecorded until the present moment. This has often been the case with family portraits which have drifted into the possession of collateral branches of the families of the original owners. This portrait dates from about 1800, or perhaps a little later. The style of dress is less ornate than is usual with Lawrence's sitters, but its simplicity is one of the charms of the picture.

"Lady Mostyn is probably Elizabeth, 3rd daughter of Sir Roger Mostyn, 5th Baronet, and sister and co-heir of the 6th and last Baronet; she married, February 11, 1794, her kinsman Sir Edward Price Lloyd who was created Baron Mostyn, County Flint, September 10, 1831; she died November 8, 1842."

600

[NUMBER 164]

250

ALLAN RAMSAY SCOTTISH: 1713-1784

164. *PORTRAIT OF A LADY.* Half-length figure of a young woman seated to half right, with slightly powdered hair dressed with pearls framing her oval face, wearing an ivory satin gown with blue scarf, within a brown painted framework. (*Lyke*) 30 *x* 25 *inches*

[See illustration]

[NUMBER 165]

THOMAS SULLY — AMERICAN: 1783-1872

165. *MISS PYATT.* Three-quarter-length figure of a child in a white dress with strand of coral beads, seated slightly to the left, in a rose-red armchair. Sky background with a column at the right. Signed on back of chair with monogram T.S., and dated 1842. 30 *x* 25 *inches*

252

Note: Begun February 28, 1842; finished March 24; painted for Miss Pyatt's mother.

Collection of Cornelius Michaelson, New York, 1936

See Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully*, 1921, p. 255, no. 1439

[See illustration]

JOHN DOWNMAN, A.R.A. BRITISH: 1750-1824

166. *MASTER WILLIAM WAY WITH DOG.* Three-quarter-length figure seated in profile, the head turned toward the observer, of a fair-haired child in buff suit with white collar, holding on his knee a black and white spaniel. Brown background within a painted oval. 30 *x* 24¾ *inches*

Master William Way (1773-1845) was the younger son of Benjamin Way, Esq. of Denham Place, Bucks, M. P. for Bridport in 1766. He was educated at Eton and Christ Church, Oxford; was rector of Denham and vicar of Hedgerley, Bucks, from 1798 until his death, August 12, 1845. Downman painted various members of the Way family. See Dr G. C. Williamson's monograph, p. LIV.

Painted in 1779

From Thos Agnew & Sons, London

RICHARD WILSON, R.A. BRITISH: 1713-1782

167. *THE TEMPLE OF VESTA, TIVOLI: ROME IN THE DISTANCE.* The ruins of a Roman temple, surrounded by buildings and a tower, crown a hill which dominates a landscape opening to a broad valley and a view of Rome in the distance; a solitary tree grows near the observer, and a rustic in white looks over the shoulder of an artist sketching nearby, while three figures with a dog approach them from the left. (*Lyke*) 20 *x* 28½ *inches*

Presented by the artist to the poet Samuel Rogers

Purchased from Mrs Rogers

From Leggatt Brothers, London, 1911

Collection of Mrs Whitelaw Reid, New York, 1935

JOHN CROME BRITISH: 1768-1821

168. *THE OLD COTTAGE.* Figures before a gabled cottage, with a donkey grazing at the right; beside an embankment, circling a pond in the foreground, stands a woman with a water jar; view of hills and trees at the left. (*Lyke*) 30 *x* 25 *inches*

Collection of Antony Gibbs, Esq.

From Leggatt Brothers, London, 1911

Exhibition of the Works of the Old Masters, Royal Academy, London, 1888, no. 3

Collection of Mrs Whitelaw Reid, New York, 1935

[NUMBER 169]

JAMES STARK — BRITISH: 1794-1859

169. *LANDSCAPE WITH FIGURES AND SHEEP.* Wooded landscape with trees shading a stream at the left, a shepherd and sheep upon a road leading through the trees toward a cottage in the sunlit middle distance. Two figures at the right, beside a pond where ducks are swimming, a vista beyond with the square tower of a chapel. (*Lyke*) *Panel:* 27½ *x* 36 *inches*

[See illustration]

HENRY JOHN WILLIAMS BODDINGTON — BRITISH: 1811-1865

170. *LANDSCAPE WITH FIGURES.* Two children and a dog on the bank of a stream, one dressing after a swim, a third swimming in the water; tall trees in full foliage shade the stream at the right. In the left distance an open field with cattle, and a windmill on the horizon. Signed at lower right H. J. BODDINGTON. (*Eaton Estate*) 25 *x* 37 *inches*

[NUMBER 171]

WILLIAM SHAYER, SR. BRITISH: 1788-1879

171. *COAST SCENE AND FISHERFOLK.* Coast scene, with fishing boats beached upon the shore, surrounded by fishermen and rustics conversing. A boy mounted on a donkey is halted in the foreground, talking to a woman seated by the roadside beside baskets of fish. Signed at lower left W. SHAYER, and dated 1827. (*Lyke*) 24¼ *x* 36 *inches*

[See illustration]

JOHN BERNEY LADBROOKE BRITISH: 1803-1879

172. *THE WOODMAN'S COTTAGE.* A thatch-roofed shingled hut at the left bordering a path where a man is walking. At the right, an old oak growing upon an embankment with gnarled branches and foliage screening the cloudy sky. A sunlit field appears through the trees in the background. Signed with monogram J.B.L. on a fallen tree at the right, and dated 1878. (*Lyke*) 41 *x* 30½ *inches*

[NUMBER 173]

JOHN FREDERICK HERRING, SR. BRITISH: 1795-1865

173. *SIX MILE BOTTOM.* Drawing cover with huntsmen and a whip in pink coats, one mounted on a white hunter approaching a gate in the foreground, a black hunter taking a fence at the right. In the background, other hounds and huntsmen in thick country trying to locate a fox. Undulating fields in the distance. Signed at lower right J. F. HERRING, and inscribed *Six Mille Bottom*, 1833.

22 *x* 30 *inches*

[See illustration]

WILLIAM J. SHAYER, SR. BRITISH: 1788-1879

174. *A GYPSY ENCAMPMENT.* Gathered around a gnarled tree are gypsies camping with their pack animals; in the foreground is a young mother in a red shawl, standing beside a white pony. Signed at centre WM. SHAYER, and dated 1846.

20 *x* 24 *inches*

From the William Shayer Sale, Southampton

From Thos. McLean, London

Collection of A. Luscombe Carroll, New York, 1933

Collection of R. L. Skofield, Parke-Bernet Galleries, Inc, 1940

BRITISH SCHOOL — XVIII CENTURY

175. *MASTER RONALD MANSBRIDGE.* Half-length figure of a fair-haired child to the left in scarlet jacket with white lawn blouse, playing a flute. Landscape background with flowering embankment at the right. (*James*)

24½ *x* 20 *inches*

SIR JOHN LAVERY, R.A. — IRISH: B. 1857

176. *THE BLACK FEATHER (LADY RONALD).* Portrayed at waist length, turned slightly to the right, looking towards the observer, wearing a black gown and black hat with plume and jewel, and sapphire earrings reflecting a bright light entering from the left. Signed at lower right J. LAVERY. (*James*)

30¼ *x* 25¼ *inches*

Mimi Ettlinger (d. 1932) was the daughter of J. Ettlinger; and was the first wife of Sir Landon Ronald (b. 1873) whom she married in 1897. Sir Landon Ronald was conductor of the Royal Albert Hall orchestra from 1908; principal Guildhall, School of Music from 1910; composer of orchestral works and songs; was knighted in 1922.

FRANCOIS XAVIER WINTERHALTER — GERMAN: 1806-1873

177. *PORTRAIT OF A LADY.* Half-length figure to half left, of a woman in mauve silk gown with white lace collar and brooch and black lace shawl and headdress, her hands folded at her waist, holding a red rose. Shaded gray green background.

30 *x* 25 *inches*

ALBERT NEUHUYS — DUTCH: 1844-1914

178. *THE HAPPY FAMILY.* Interior of a cottage, with a young peasant woman seated beside a cradle and holding a small child on her knees. A fair-haired little girl stands in front of her offering a flower; at the left, a small boy is seated at a table by a window. Signed at lower left ALBERT NEUHUYS. (*Baltimore Private Collector*)

42 *x* 51½ *inches*

JEAN CHARLES CAZIN — FRENCH: 1841-1901

179. *ELSINORE.* Stone walls of the Castle of Kronborg reflected in the moat half covered with pond lilies, with a mist coming in from the right. Tall poplars above the walls are silhouetted against the deepening starlit sky. Signed at lower right J. C. CAZIN, and dated '89. (*N. Y. Private Collector*)

32 *x* 39½ *inches*

[NUMBER 180]

FELIX ZIEM — FRENCH: 1821-1911

180. *RIVA DEGLI SCHIAVONI, VENICE.* Numerous figures in groups animate the wide quay, gondolas and feluccas with slacked red and orange sails moored at the left. Across the bridge, the Doge's Palace and the columns of the Piazzetta; in the distance, the domes of the Salute. Signed at lower right ZIEM. (*Boffey*) *Panel:* 27 *x* 44 *inches*

From Goupil & Co., New York

[See illustration]

[NUMBER 181]

HENDRIK WILLEM MESDAG — DUTCH: 1831-1915

181. *FISHING FLEET*. Figures wading through shallow surf towards a beached fishing boat, with nets hung on the spars to dry. Other vessels of the fleet under sail in the background on the gray-blue sea. Signed at lower right H. W. MESDAG, and dated 1874. (*Baltimore Private Collector*) 24½ *x* 51¾ *inches*

[See illustration]

[NUMBER 182]

MARIE DIETERLE — FRENCH: B. 1860

182. *THE VALLEY: NORMANDY.* Brown and white cows and a calf approaching a stream in the foreground, wandering through high bushes and wildflowers at the left before a screen of trees; other cattle grazing in the wide green field in the distance at right. A watchdog stands on the far bank of the stream. Blue sky with billowy clouds. Signed at lower left MARIE DIETERLE. (*Pa. Private Collector*) *21½ x 40½ inches*

From R. C. & N. M. Vose, Boston

Collection of Charles G. Roebling, New York, 1921

[See illustration]

[NUMBER 183]

HENRI JOSEPH HARPIGNIES FRENCH: 1819-1916

183. *ENVIRONS DE BEAUCAIRE.* Green foreground with trees and sloping hillsides, partly screening a view of a lake in the distance. Blue sky with clouds at the horizon reflecting the fading orange light of a sunlight. Signed at lower left H. HARPIGNIES, and dated 1901. (*Pa. Private Collector*) 26 *x* 32 *inches*

Collection of Julius E. French, New York, 1921

[See illustration]

[NUMBER 184]

JULES BRETON — FRENCH: 1827-1906

1000

184. *THE POPPIES.* Peasant women and a man in sabots gathering wheat into sheaves in a partly mown field, with several figures at the left picking poppies among the unmowed wheat. Sunlit fields and haystacks in the distance, with a windmill on the horizon at the left. Signed at lower right JULES BRETON. (*Knox*)

17¼ *x* 27 *inches*

[See illustration]

10 oc

GEORGE INNESS, N.A. — AMERICAN: 1825-1894

185. *THE GOATHERDER.* Italian plains at sunset with the fading rose light reflected in a low ceiling of cumulus clouds. A rutted road leads into the foreground between rocky embankments, with a shepherd and herd of goats pasturing on the brow of the hill at left. Signed at lower left G. INNESS, and dated 1875. (*Knox*)
28½ *x* 46¾ *inches*

ADOLPHE CHARLES MARAIS — FRENCH: B. 1856

186. *THE PASTURES OF MERVILLE.* A white cow standing in profile, and a recumbent brown cow beside a body of blue water in the foreground; other cattle pasturing in the green meadow in the distance. Clear blue sky. Signed at lower right AD. MARAIS. (*Knox*) 25 *x* 32¼ *inches*

WILLIAM MULREADY, R.A. — BRITISH: 1786-1863

187. *LOADING THE CART.* Two men loading a two-wheeled cart before a red-tile-roofed cottage and thatch-roofed barn; open vista at the left.
Panel: 13½ *x* 16 *inches*

From Boussod Valadon et Cie., Paris
Collection of John Gibbons, England

GAYLORD SANGSTON TRUESDELL — AMERICAN: 1850-1899

188. *SHEPHERDESS AND FLOCK.* A young peasant girl in gray skirt with blue apron, leaning on her staff surrounded by grazing sheep on a sloping green hillside enclosed by trees in the background. Signed at lower right G. S. TRUESDELL, *Paris.* (*Baltimore Private Collector*) 44¼ *x* 34¼ *inches*

130

A. J. GROENEWEGEN — DUTCH: XIX CENTURY

189. *MILKING TIME.* A green meadow enclosed by a reedy pool in the foreground with cattle pasturing, a peasant in blue shirt milking a brown and white cow; a skiff moored near the bank. In the distance a church spire rises above low trees against a light blue sky. Signed at lower left A. J. GROENEWEGEN.
22¼ *x* 32 *inches*

[NUMBER 191]

ALFRED EMILE LEOPOLD VICTOR STEVENS

BELGIAN: 1828-1906

191. *LOVERS IN THE WOODS.* Woodland scene before a background of dense foliage in varied greens. In the foreground, a bridge with a Tyrolean peasant in scarlet and blue, taking an amorous couple across in a sled, the girl in a white dress holding a bouquet on her knees. Signed at lower right A. STEVENS, and dated 1868. *32½ x 21½ inches*

[See illustration]

[NUMBER 192]

2.62

JEAN LEON GEROME — FRENCH: 1824-1904

192. *AVANT L'AUDIENCE.* A Cairo interior, with disputatious occupants standing before a blue and white tiled stove, one with hands spread out before the chimney piece; a black hearth cat seated between them. The interior with arabesque tracery on the walls; tiled floor. Signed at lower right centre J. L. GEROME. (*Knox*) 29 *x* 23½ *inches*

[See illustration]

[NUMBER 193]

S 12

THOMAS MORAN, N.A. AMERICAN: 1837-1926

193. *VENICE.* Three boats with orange, white and green sails thronged with figures in gaily colored costumes moored upon the calm waters of the Lagoon before a view of the Doge's palace and the campanile, other sailing vessels seen off shore at right. Brilliant blue sky. Signed at lower right T. MORAN, and dated 1903. (*Gerrish*) 20 *x* 16¼ *inches*

[See illustration]

ERNEST LAWSON, N.A. AMERICAN: 1873-1939

194. *SILVER STREAM.* A rippling stream winding between wooded shores flowing to join a wider river seen in the middle distance; in the immediate foreground at the right the bow of a boat. Signed at lower left E. LAWSON. (*N. Y. Private Collector*) 16 *x* 20 *inches*

SIDNEY LAUFMAN, A.N.A. AMERICAN: B. 1891

195. *THE PINES.* Trees in varied fresh green foliage screening a clear summer sky and bordering a clearing in the foreground. Signed at lower right SIDNEY LAUFMAN. (*James*) 30 *x* 40 *inches*

From E. and A. Milch, Inc., New York, 1939

Second Biennial Exhibition of Contemporary American Paintings, Virginia Museum of Fine Arts, Richmond, Va., 1940

ERNEST LAWSON, N.A. AMERICAN: 1873-1939

196. *SEGOVIA.* A view of the walled city with round towers, alcazar, and cathedral; in the foreground the blue-green waters of the Eresma. Cumulus sky. Signed at lower right E. LAWSON. (*James*) *Board:* 20 *x* 24¼ *inches*

From the Ferargil Gallery, New York, 1940

PIETER VAN VEEN DUTCH-AMERICAN: B. 1875

197. *RHEIMS CATHEDRAL.* View of the rose window above the triple recessed portals of the west facade, with figures in the foreground, the scene shaded with blue lights, with a glimpse of clear sky at the right. Signed at lower right P. VAN VEEN, and dated 1927. (*Knox*) 28 *x* 20 *inches*

MAX WEYL AMERICAN: 1837-1914

198. *THE BIRCHES.* Woodland interior with a path leading into the foreground, the spring foliage of the birches screening a blue cumulus sky. Signed at lower right MAX WEYL, and dated 1904. (*Baltimore Private Collector*) 25¼ *x* 33 *inches*

WILLIAM M. CHASE, N.A. AMERICAN: 1849-1916

199. *CORNELIS VAN DER GEEST, AFTER VAN DYCK.* Bust-length portrait slightly to the left in black cloak, the face framed with graying hair and a goffered white ruff. Inscribed on back of panel: *after Van Dyck,* and signed W. M. CHASE (*Lyke*) *Panel:* 30 *x* 24¾ *inches*

Note: After the famous portrait by Sir Anthony Van Dyck in the National Gallery, London. See Gustav Glück, *Van Dyck* (Klassiker der Kunst), p. 125.

SIR PETER LELY (SCHOOL OF) FLEMISH: XVII CENTURY

200. *PORTRAIT OF A LADY.* Three-quarter-length figure standing to half left, beside a jardiniere with a plant, fingering a white blossom. She wears a trailing saffron gown with white sleeves and olive green scarf. Landscape background. (*Burnside Estate*) 50 *x* 40 *inches*

Portrait Exhibition, The Art Gallery of Toronto, Toronto, 1927

NORTH ITALIAN SCHOOL XVIII CENTURY

201. *ROADSIDE ALTAR.* Landscape with red-roofed houses and ruins in the middle distance, a shepherd boy and sheep approaching a cascading stream, with a boy seated on the bank in the centre foreground, fishing; at the right, a peasant family with two horses, and a woman and child before an altar, with an old woman telling her beads. (*N. Y. Private Collector*) 36 *x* 49 *inches*

RUSSO-BYZANTINE SCHOOL XVI CENTURY

202. *MADONNA AND CHILD WITH ANGELS.* Half-length figure of the Madonna in crimson-hooded cloak, holding the Child in green tunic with coral and saffron mantle. Gold background, with incised halos and two small half-figures of angels at upper right and left. *Panel:* 17¾ *x* 13 *inches*

SIR ANTHONY VAN DYCK (FOLLOWER OF)

FLEMISH: 1599-1641

203. *PORTRAIT OF THE ARTIST.* Bust-length figure to the left with head turned looking toward the observer, wearing a black mantle with deep white lawn collar. Shaded brown background. (*O'Callaghan*) 22½ *x* 17¾ *inches*

BARTHOLOMEUS BRUYN (FOLLOWER OF)

COLOGNE: 1493-1556

204. *PORTRAITS OF A DONOR AND HIS WIFE: WINGS OF AN ALTARPIECE.* Half-length figures appearing behind a parapet with hands folded in prayer, the donor in black doublet and coat with brown fur collar, his wife in scarlet and black gown with ermine-lined sleeves and white linen head-dress. Each with a view of a landscape through a window.

Panel, each: 20¼ *x* 9 *inches*

NEAPOLITAN SCHOOL LATE XVII CENTURY

205. *BIBLICAL SCENE.* A woman, in blue and white robes, holding a veil over her head, is seated at the left, looking towards a shepherd in scarlet cloak and buff tunic standing in profile at the right, holding a ring. Landscape background, with buildings in the distance. 29¼ *x* 24½ *inches*

[NUMBER 206]

700-

REINHARD SEBASTIAN ZIMMERMAN GERMAN: 1815-1893

206. *THE COBBLER'S SHOP.* An interior, with a cobbler in blue apron seated at his bench before a window at the left; a bird in a cage hangs on the wall above his head. A small boy carrying hip boots stands at his side, other children work at a table at centre before a high archway. Signed at lower right R. S. ZIMMERMAN. (*Gerrish*) 31 *x* 50 *inches*

[See illustration]

300-

GERARD TERBORCH, THE YOUNGER (AFTER)

DUTCH: 1617-1681

207. *THE LETTER.* A young lady in black and brown costume, reading a letter, seated in profile before a scarlet-covered table; on the table, a golden ewer and tray and a silver candlestick. (*Eaton Estate*) 17¼ *x* 15¼ *inches*

Note: After the well-known painting of Gerard Terborch from the Huldschinsky Collection, Berlin.

GABRIEL METSU (AFTER) DUTCH: 1629-1667

208. *THE SPORTSMAN AND THE LADY.* A young woman in scarlet and white costume standing by a dressing table covered with a red Oriental rug; a cavalier at the left with a gun over his shoulder, bowing, a dog at his side. (*Burnside Estate*) 21¾ *x* 16½ *inches*

Note: After the famous painting by Gabriel Metsu in the Uffizi Gallery, Florence.

WILLIAM CLARKSON STANFIELD, R.A. BRITISH: 1793-1867

209. *CHALK CLIFFS ON THE ENGLISH CHANNEL.* A group of four fishermen in a cove in the foreground beside a buoy, a beached boat behind them. In the distance white cliffs, and small sailing vessels on the Channel. Signed at lower left C. STANFIELD (?) (*Lyke*) 10 *x* 12 *inches*

WILLIAM WALTEMATH AMERICAN CONTEMPORARY

210. *THE ROAD TO MARLBOROUGH.* A curving road leading into the distance between sunlit meadows, high trees in varied green foliage in the foreground bordering a stone wall. Signed at lower right WALTEMATH. (*James*) 24 *x* 18¼ *inches*

SARKIS DIRANIAN ARMENIAN: fl. 1900

211. *PORTRAIT OF A LADY.* Waist-length figure with head in profile and fair hair dressed with a pink flower, wearing a mauve gown with corsage of tea roses. Wooded landscape background. Signed at lower left S. DIRANIAN. (*Knox*) 25½ *x* 20 *inches*

CHARLES AVERY AIKEN AMERICAN: B. 1872

212. *THE POTATO FIELD.* A green field bordered by freshly ploughed brown earth in the foreground, with a sunlit meadow and low blue mountains in the distance. Signed at lower left C. A. AIKEN. (*James*) *Watercolor:* 13½ *x* 19¼ *inches*

FRENCH SCHOOL — XVIII-XIX CENTURY

213. *STILL LIFE: FLOWERS.* A vase containing pink peonies, asters and cornflowers, placed upon a pedestal beside a sculptured amor; an urn with yellow tulips and delicate flowers on the floor at left. Blue sky. (*N. Y. Private Collector*)
38 *x* 28¼ *inches*

LOUIS GUSTAVE RICARD — FRENCH: 1823-1891

214. *THE NIGHTWATCH, AFTER REMBRANDT.* Representing the company of Captain Frans Banning Cocq and of Lieutenant Willem van Ruytenburg, leaving the *Doelen* of the Arquebusiers. Signed on back of canvas G. RICARD, *after Rembrandt.* (*Baltimore Private Collector*) 20 *x* 24 *inches*

Note: After the famous painting by Rembrandt in the Rijks Museum, Amsterdam.

EDWIN LORD WEEKS — AMERICAN: 1849-1903

215. *A GAME OF CHESS.* Oriental interior in sunshine with greenery, a fountain and plants in the foreground; with two figures intensely interested in their game. 55 *x* 73 *inches*

Note: The artist's last picture, done in the summer of 1903, and exhibited in the Salon of 1904 in its unfinished state.

From the Edwin Lord Weeks Sale, New York, 1905

[END OF SALE]

PARKE-BERNET GALLERIES • INC
designs its catalogues and directs
all details of illustration, text
and typography

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library